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TAENZE

des 15. bis 17. Jahrhunderts.

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von

Rob. Eitner.

Beilage zu den
Monatsheften für Musikgeschichte
Jahrgang VII. 1875.

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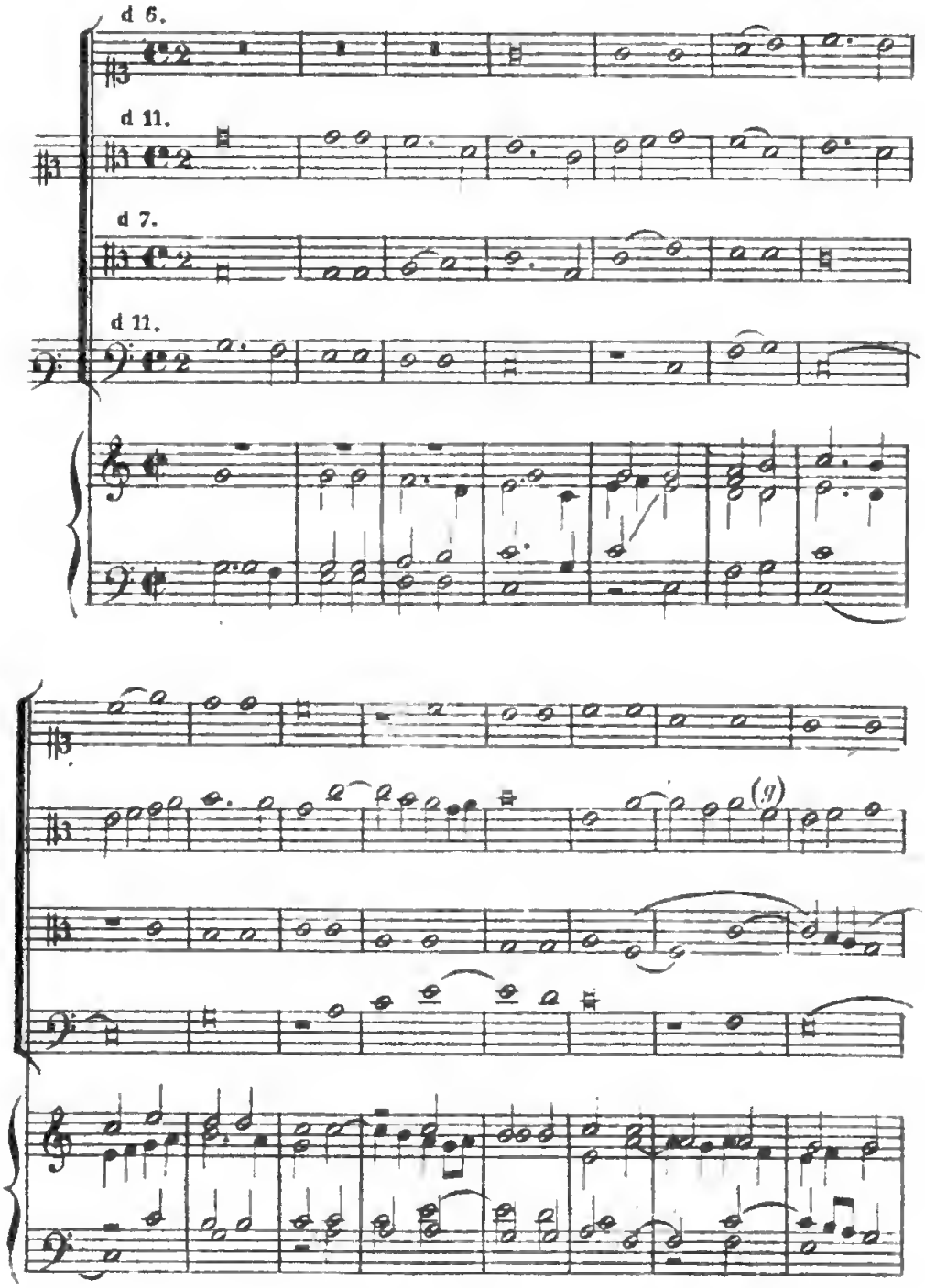
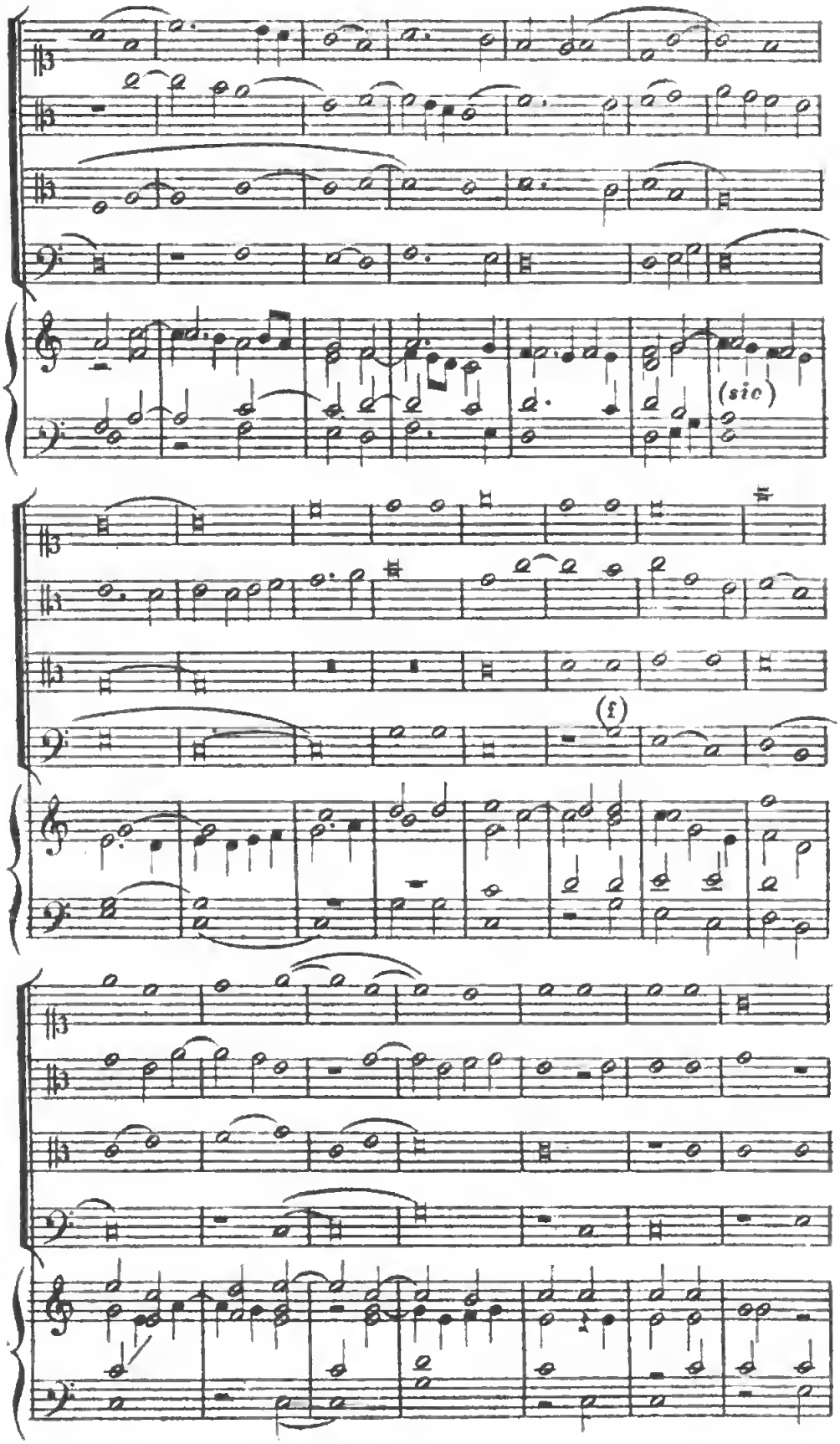
II.

Der pawir schwantz. Rubinus (Rubinet?).

Berliner Liederbuch.

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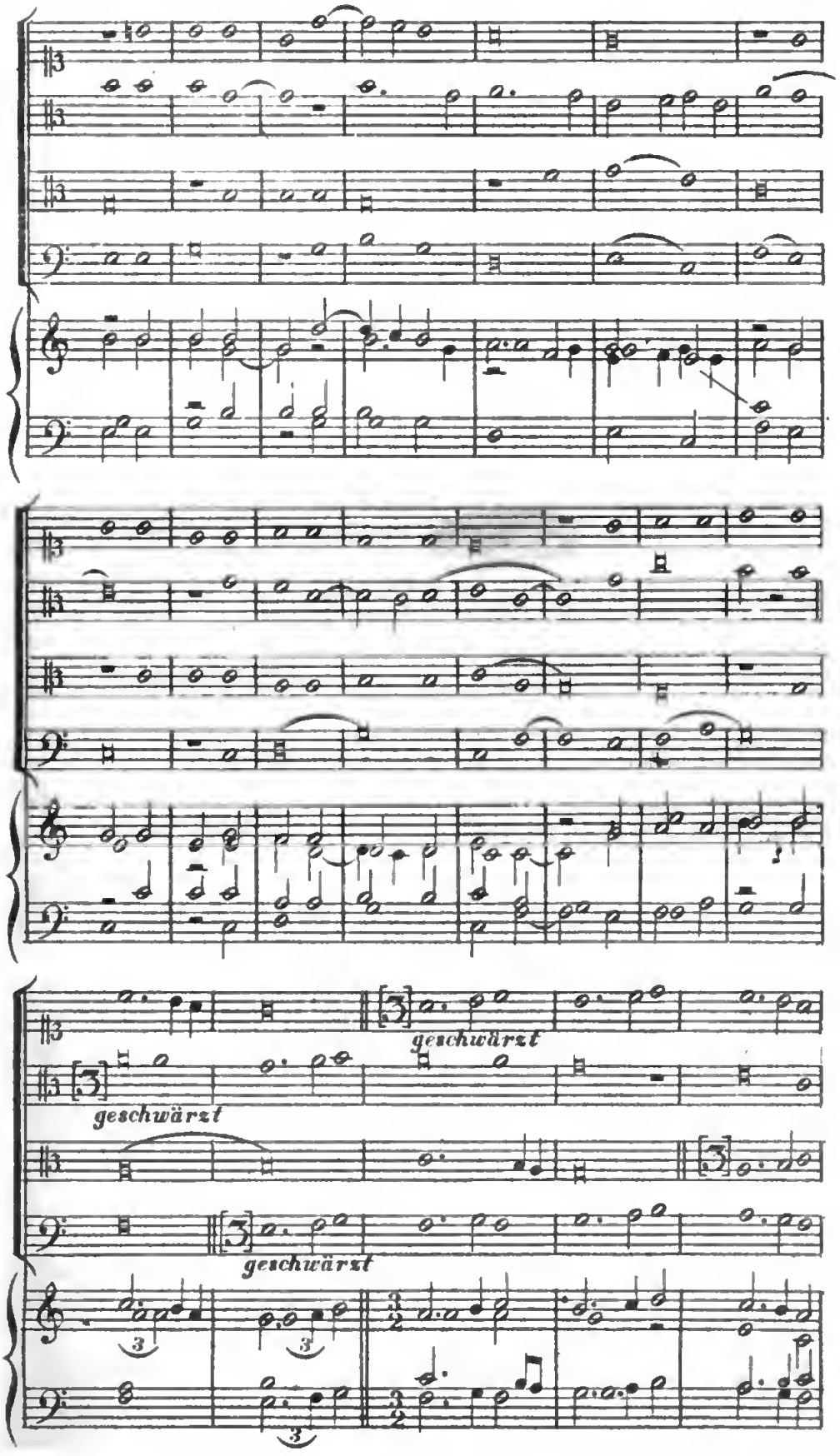
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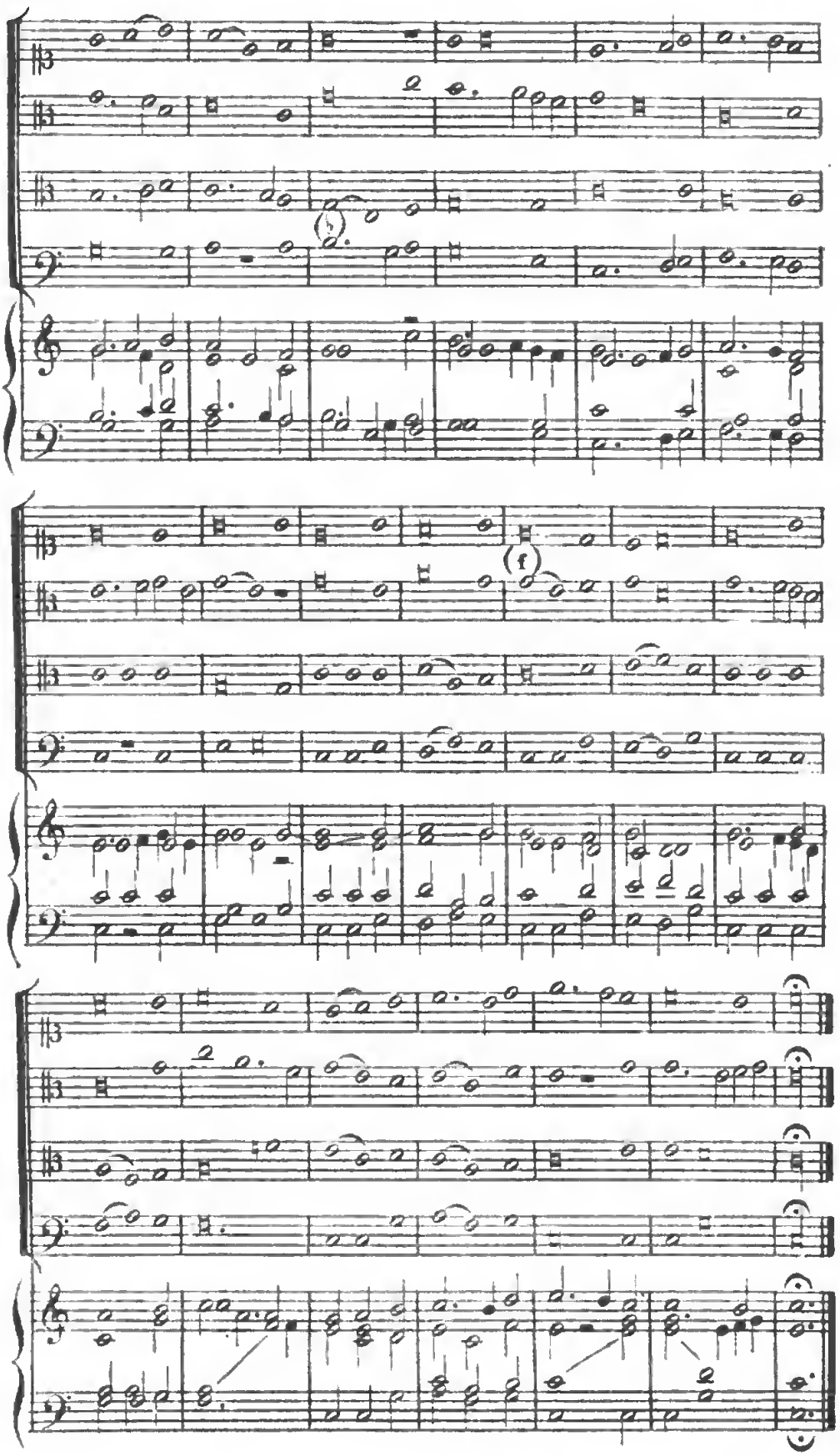

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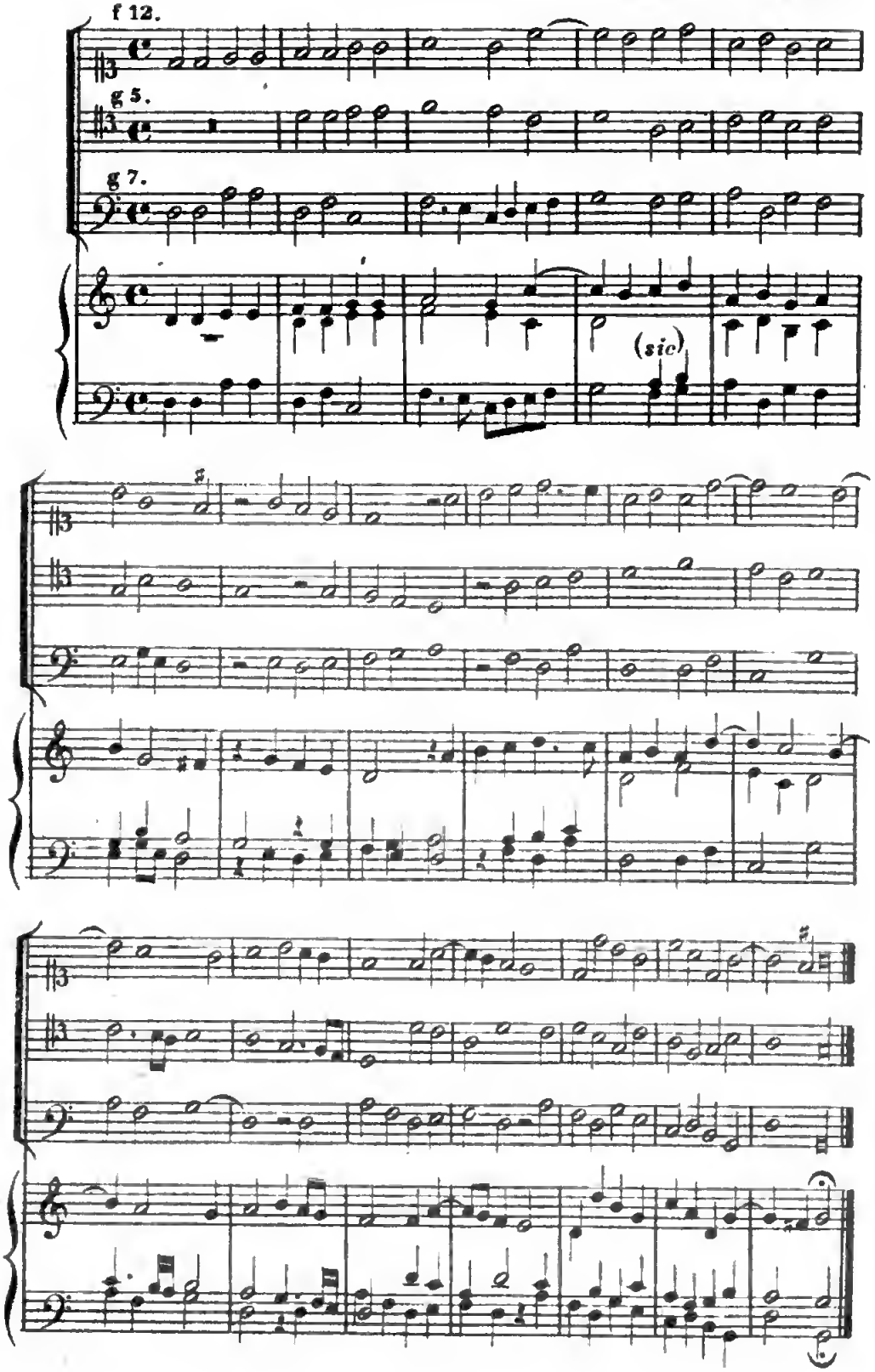
III.

Der kranch schnabil.

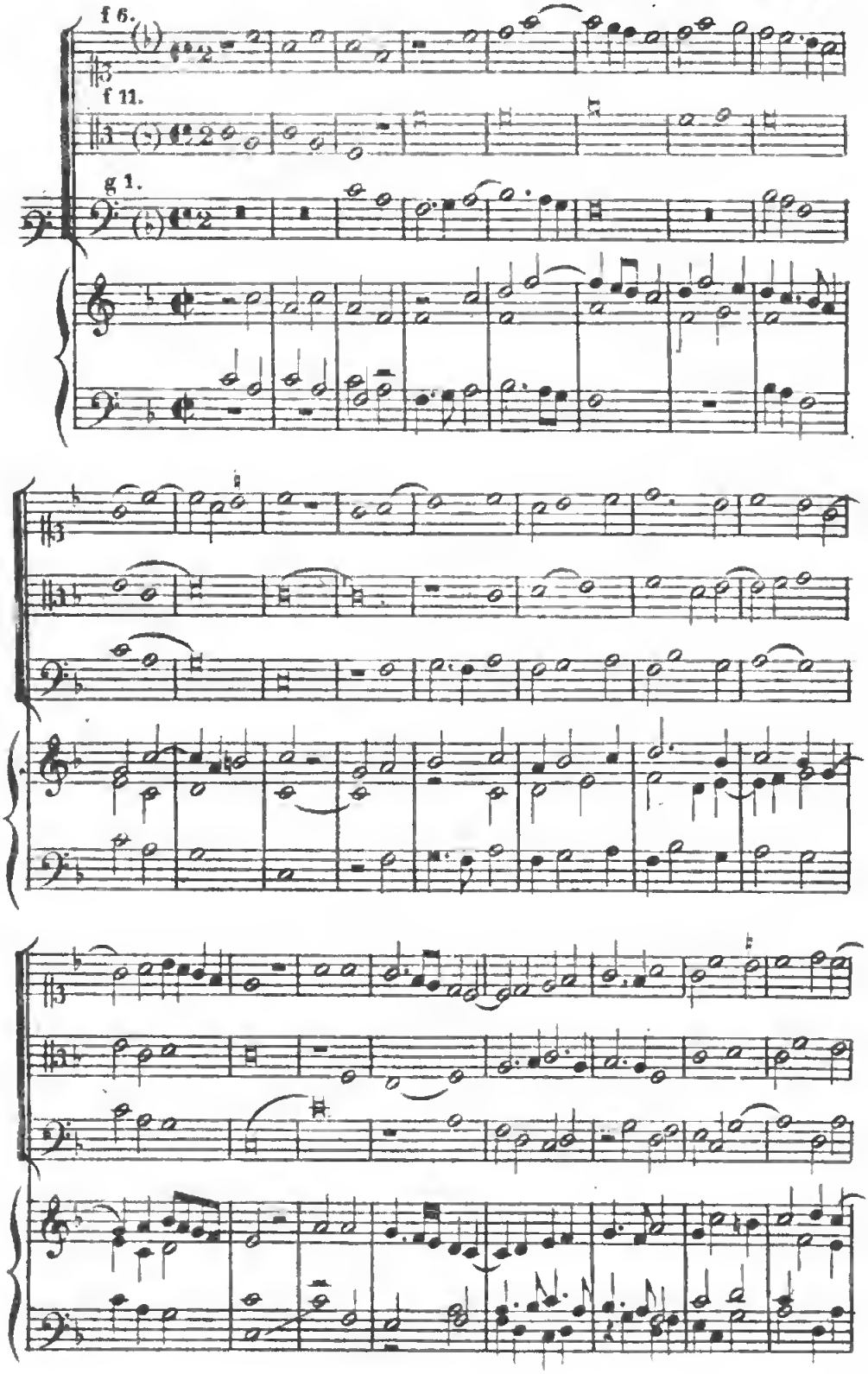
Berliner Liederbuch.

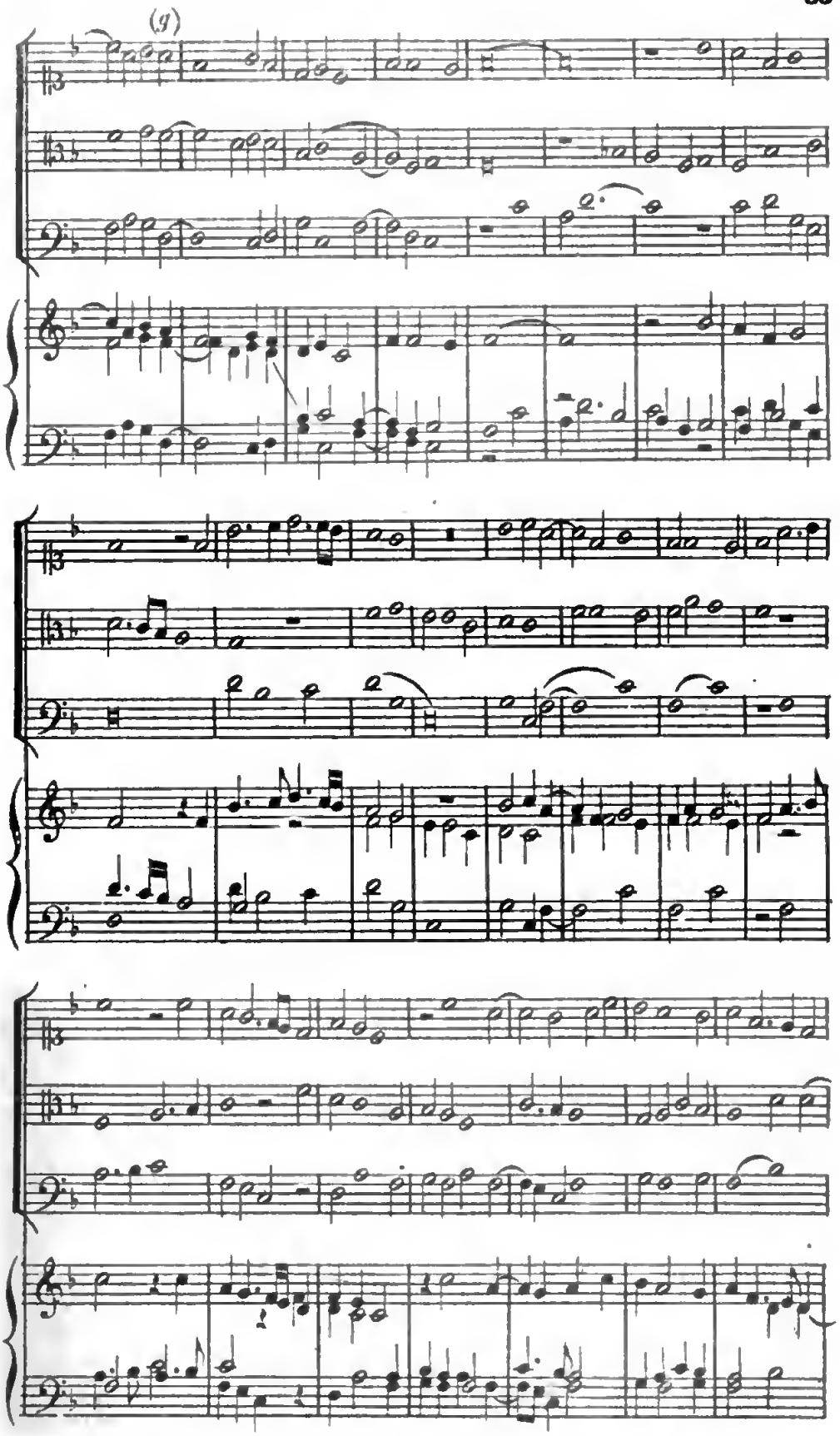


IVª

Der fochs swantez.

Berliner Liederbuch.

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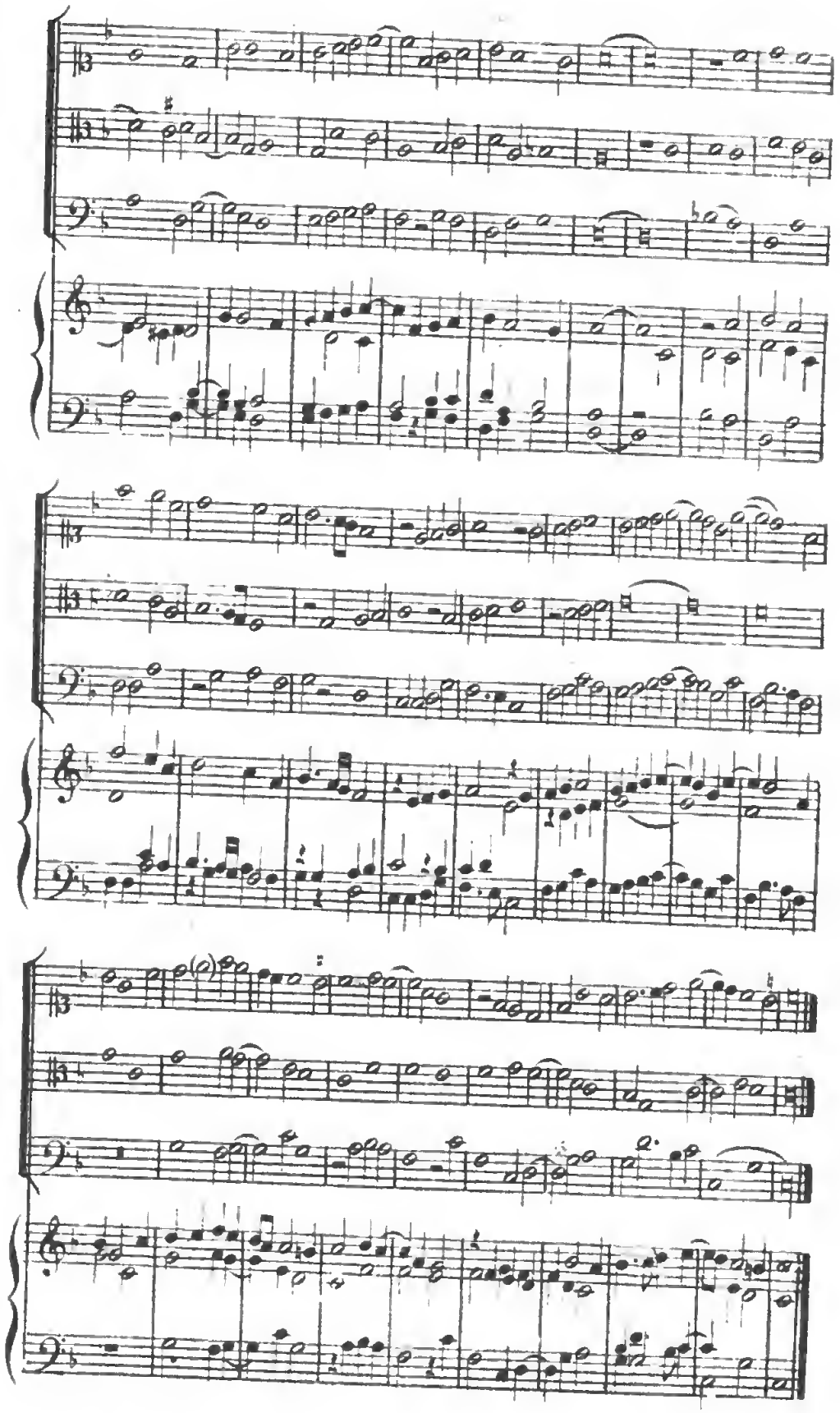
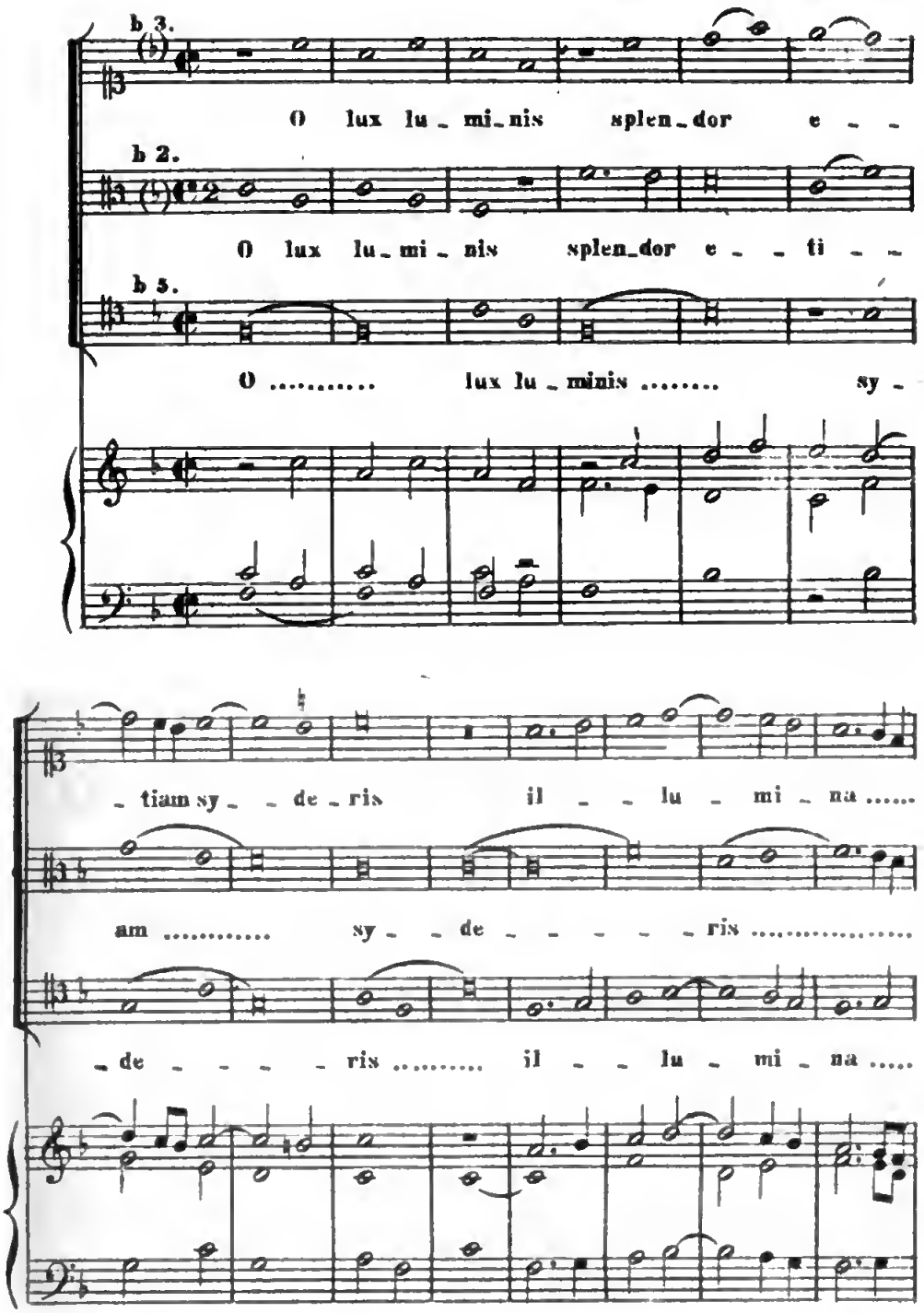
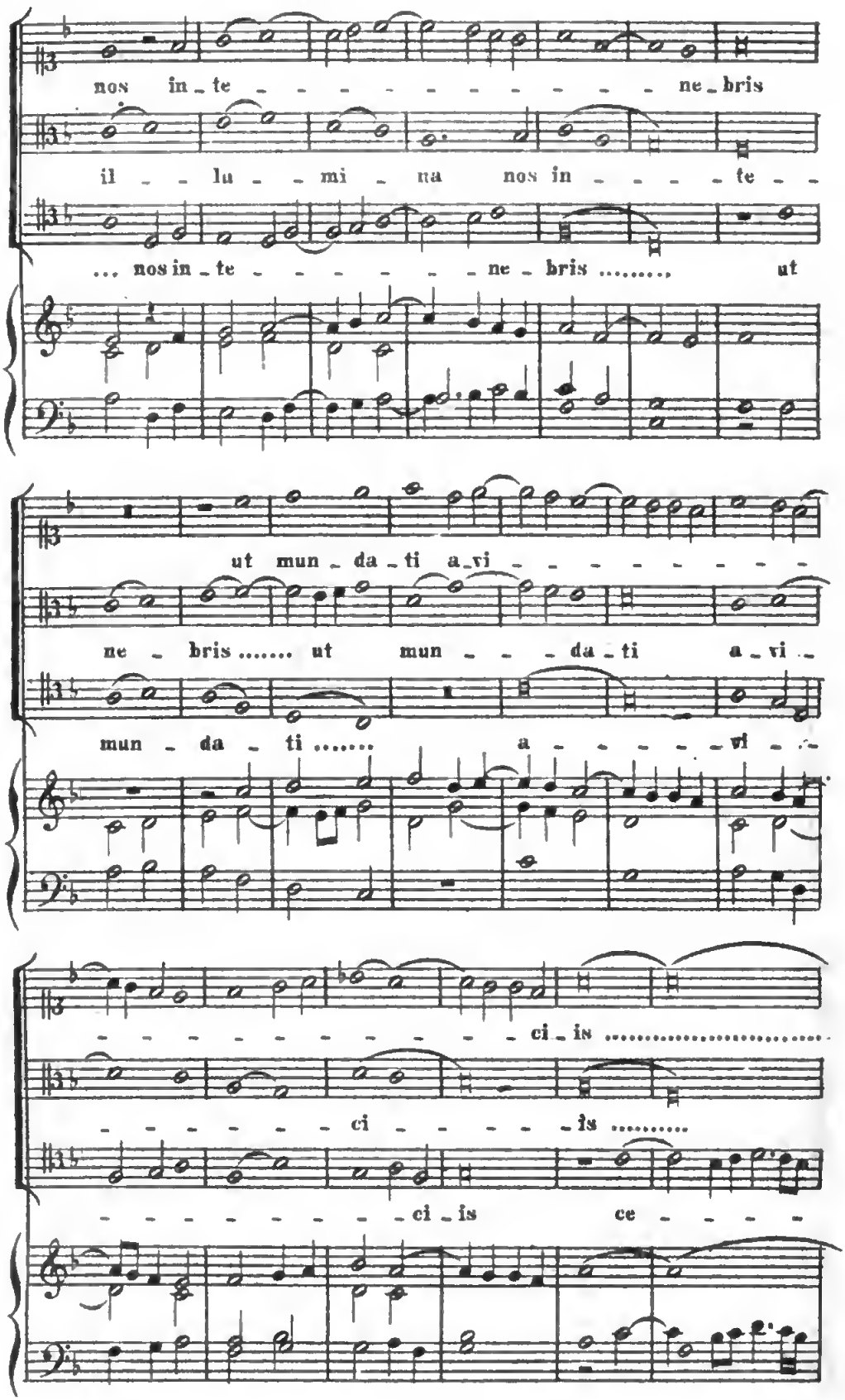


IVb

Der fuchs schwantcz.

Berliner Liederbuch.

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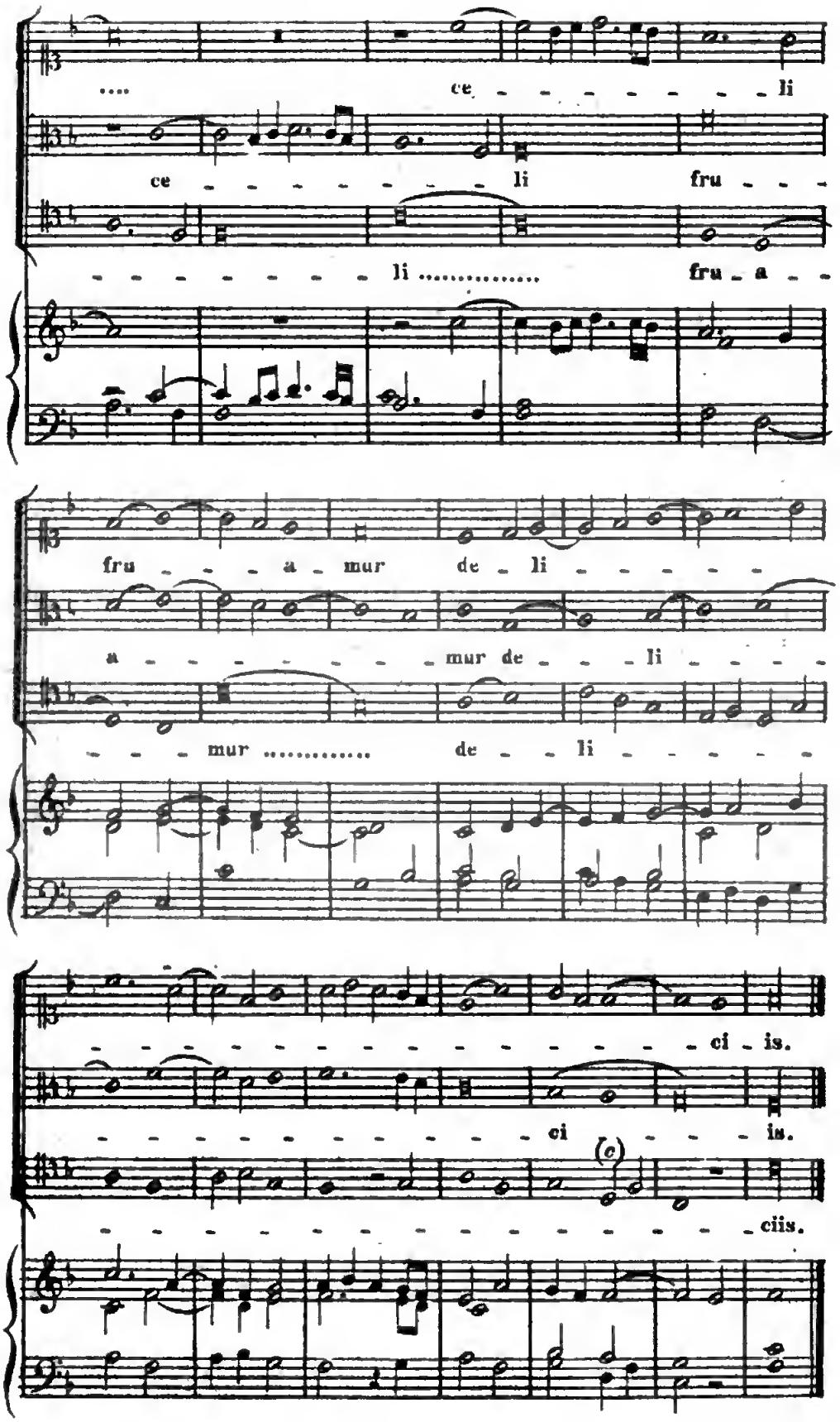
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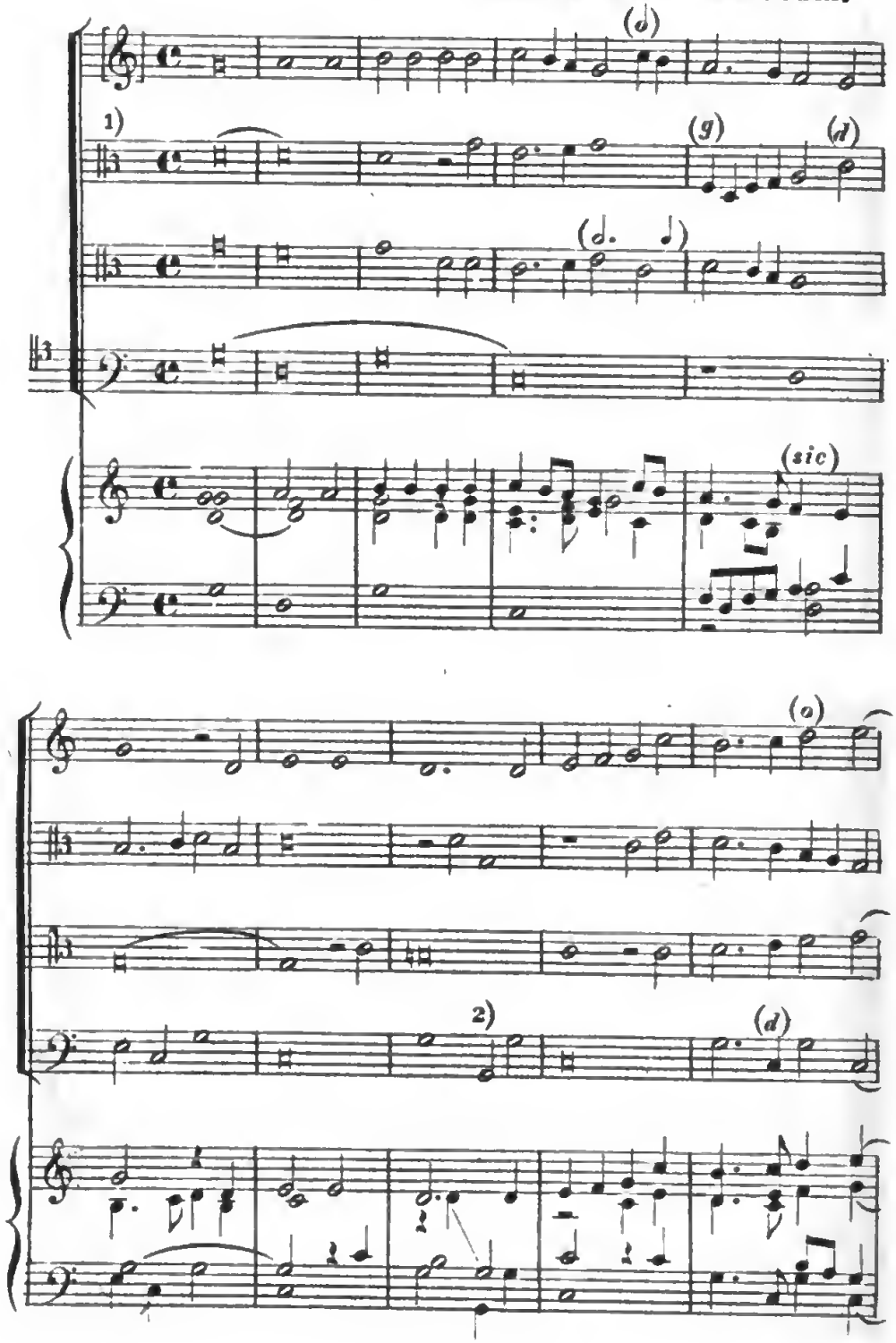
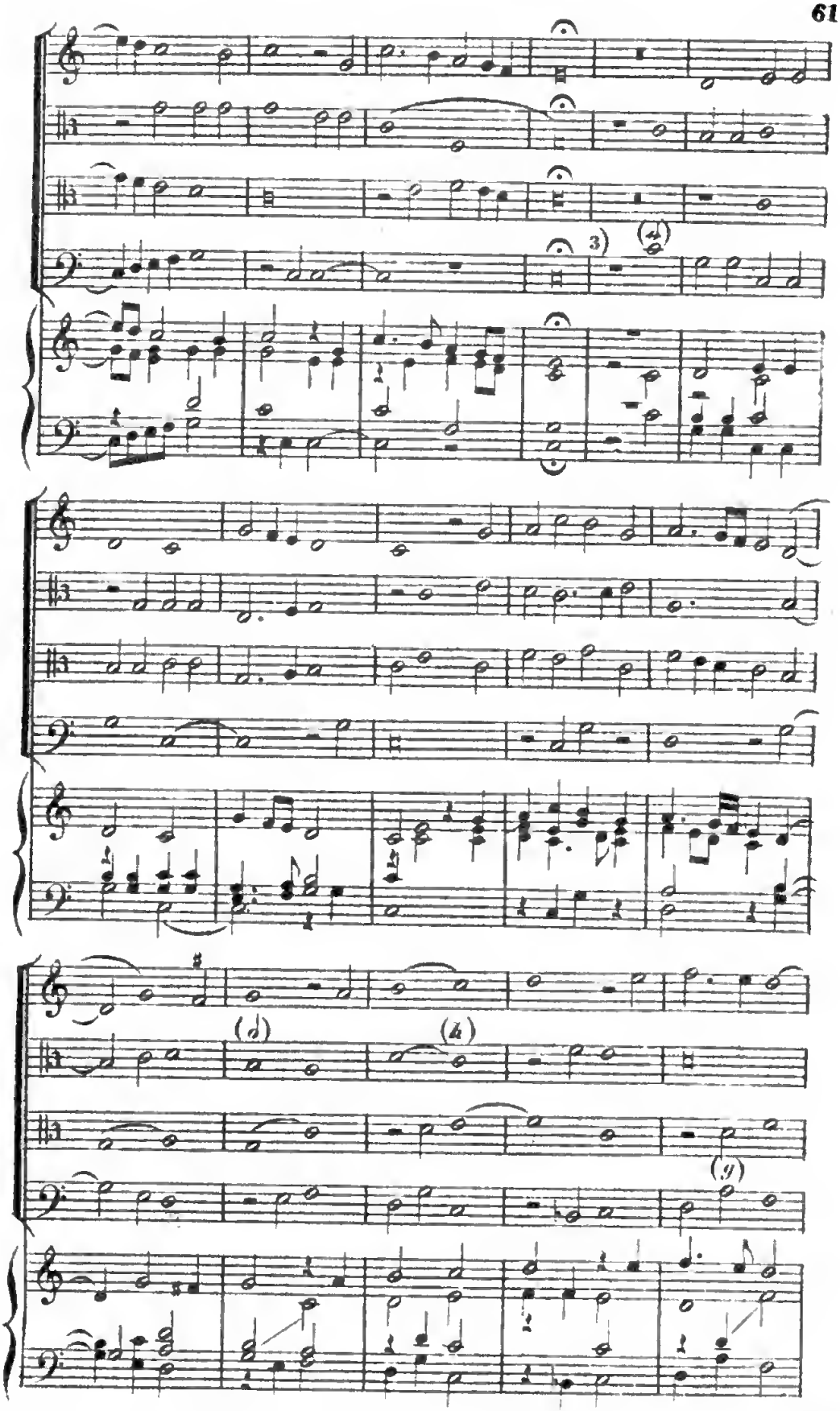
V.

BERBIGANT

Der pfoben swancz.

Walther'sches Liederbuch.

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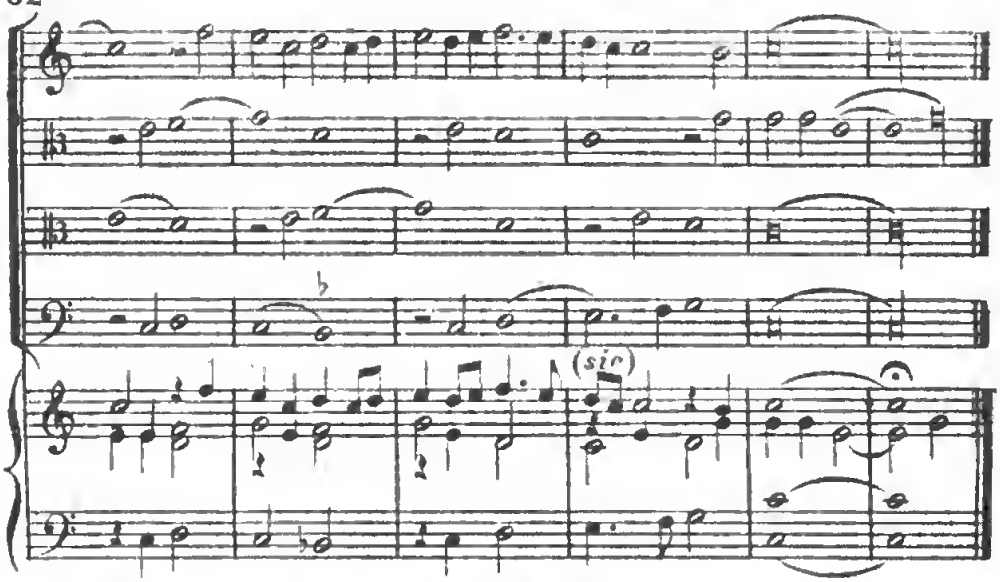


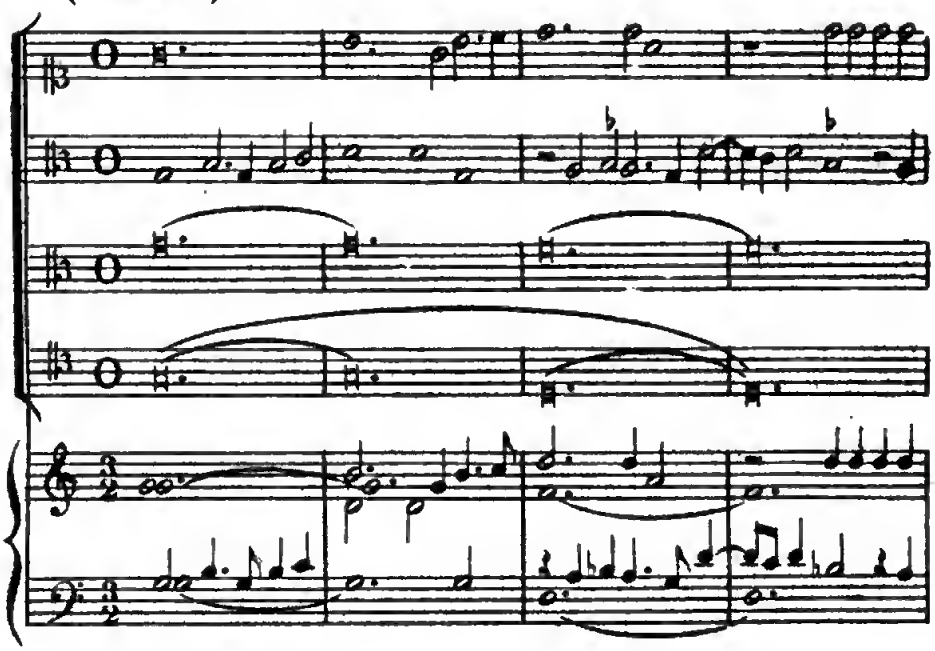
1) *Manuscr.* 2) *Ms.* 3) *Ms. mir unerklärlich*

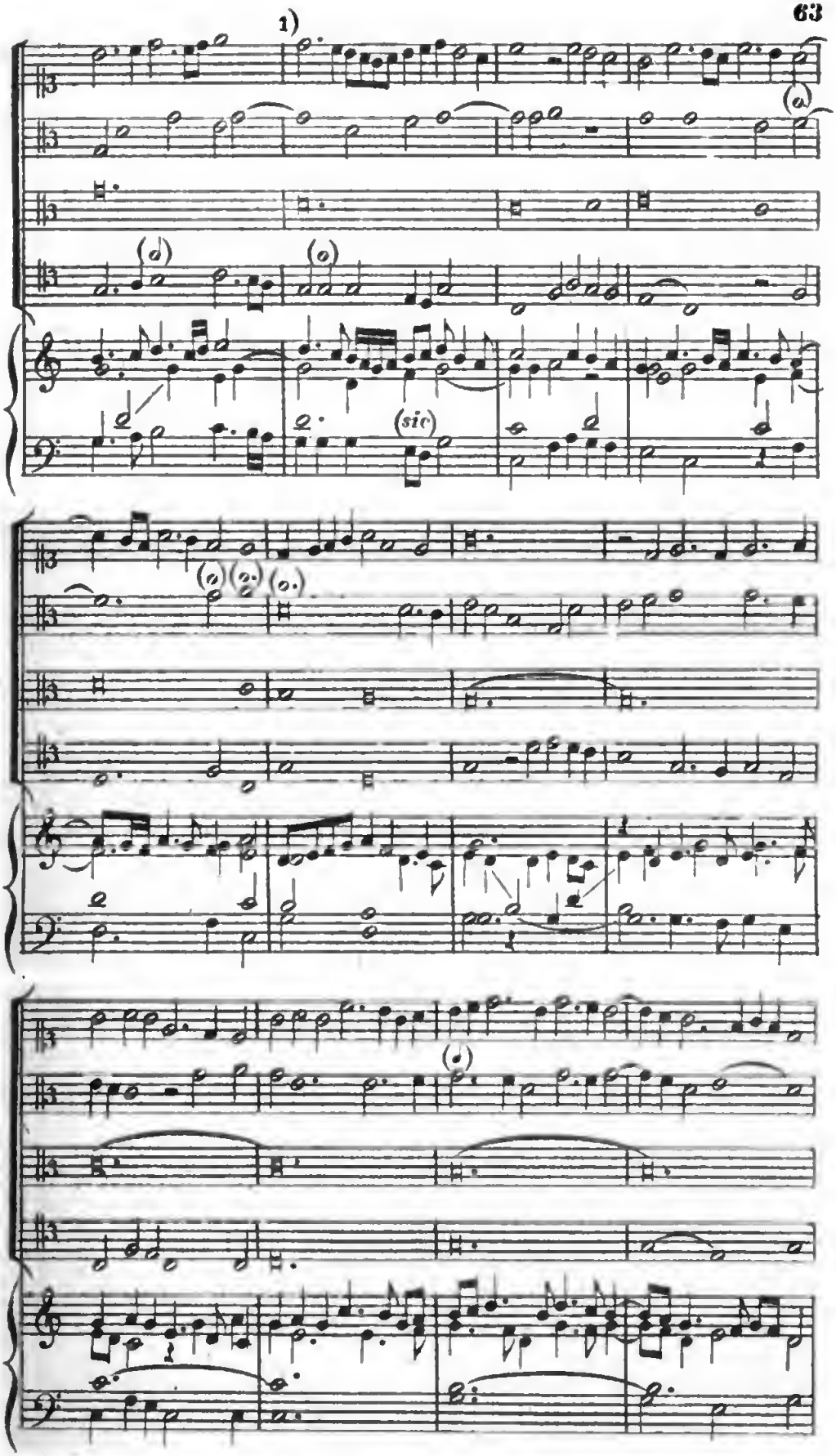
statt

Dieselbe Tenor-Melodie befindet sich im Berliner Liederbuch überschrieben:

Phfawin schwantz Pauli de broda.

(1 Theil.)

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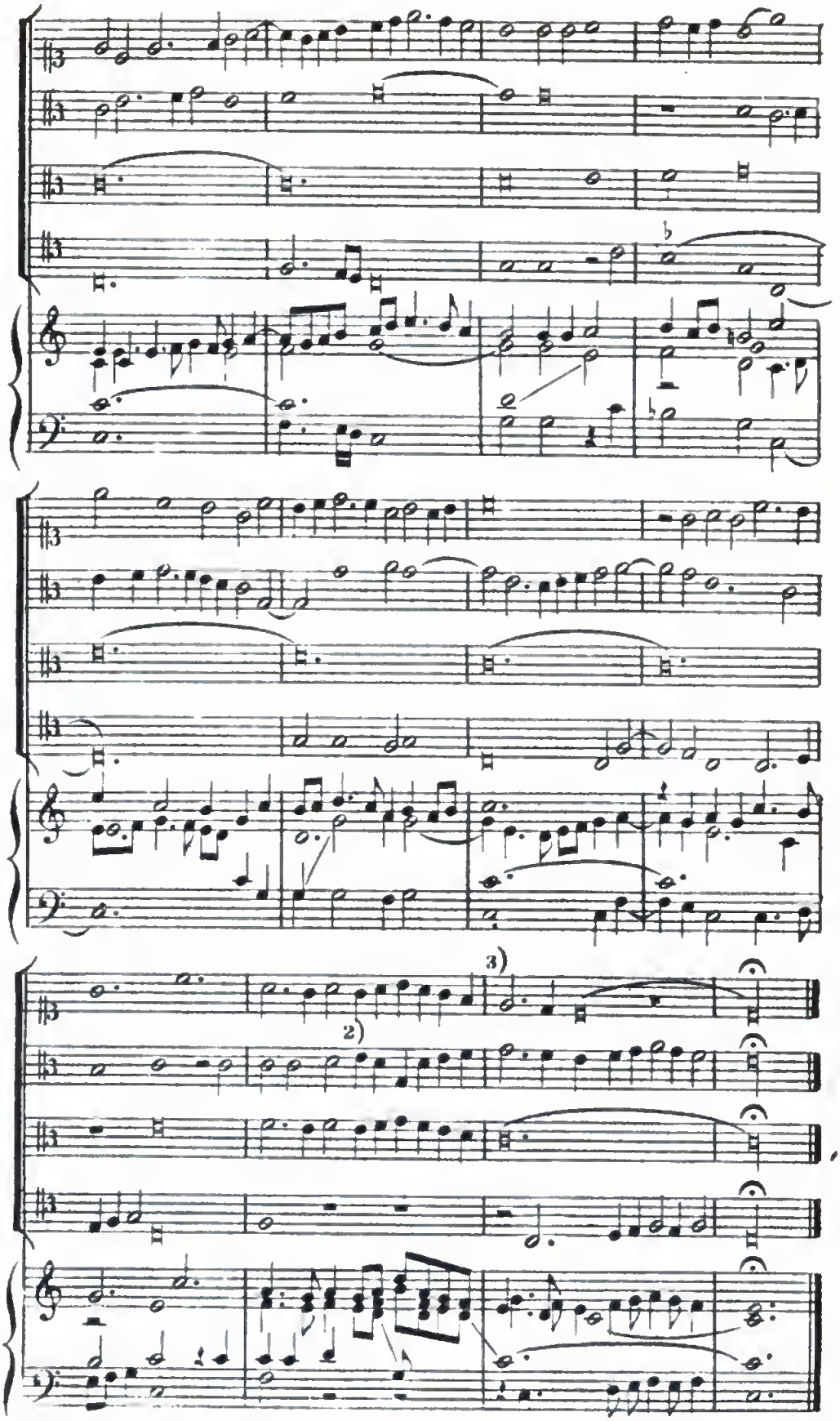
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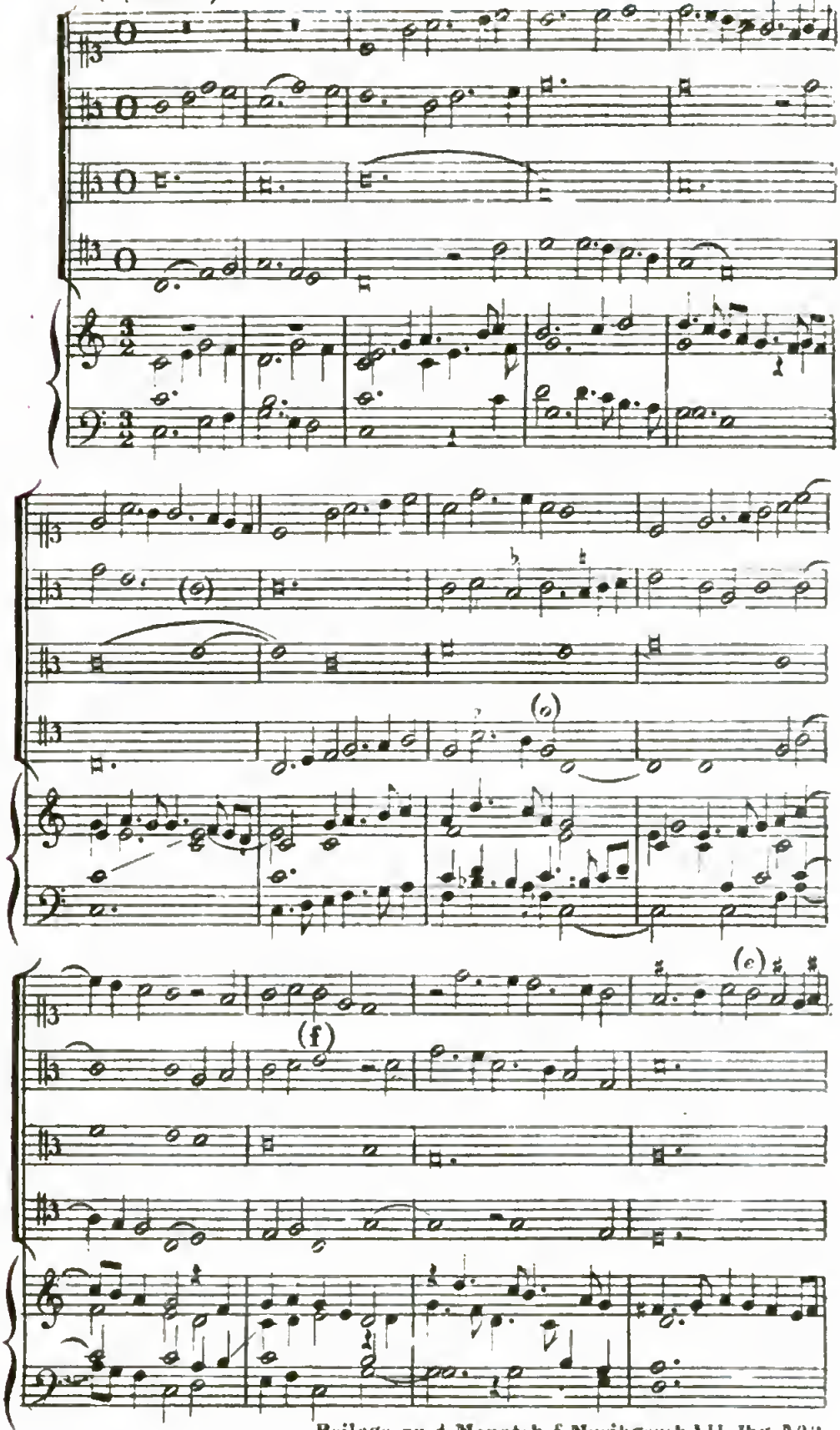
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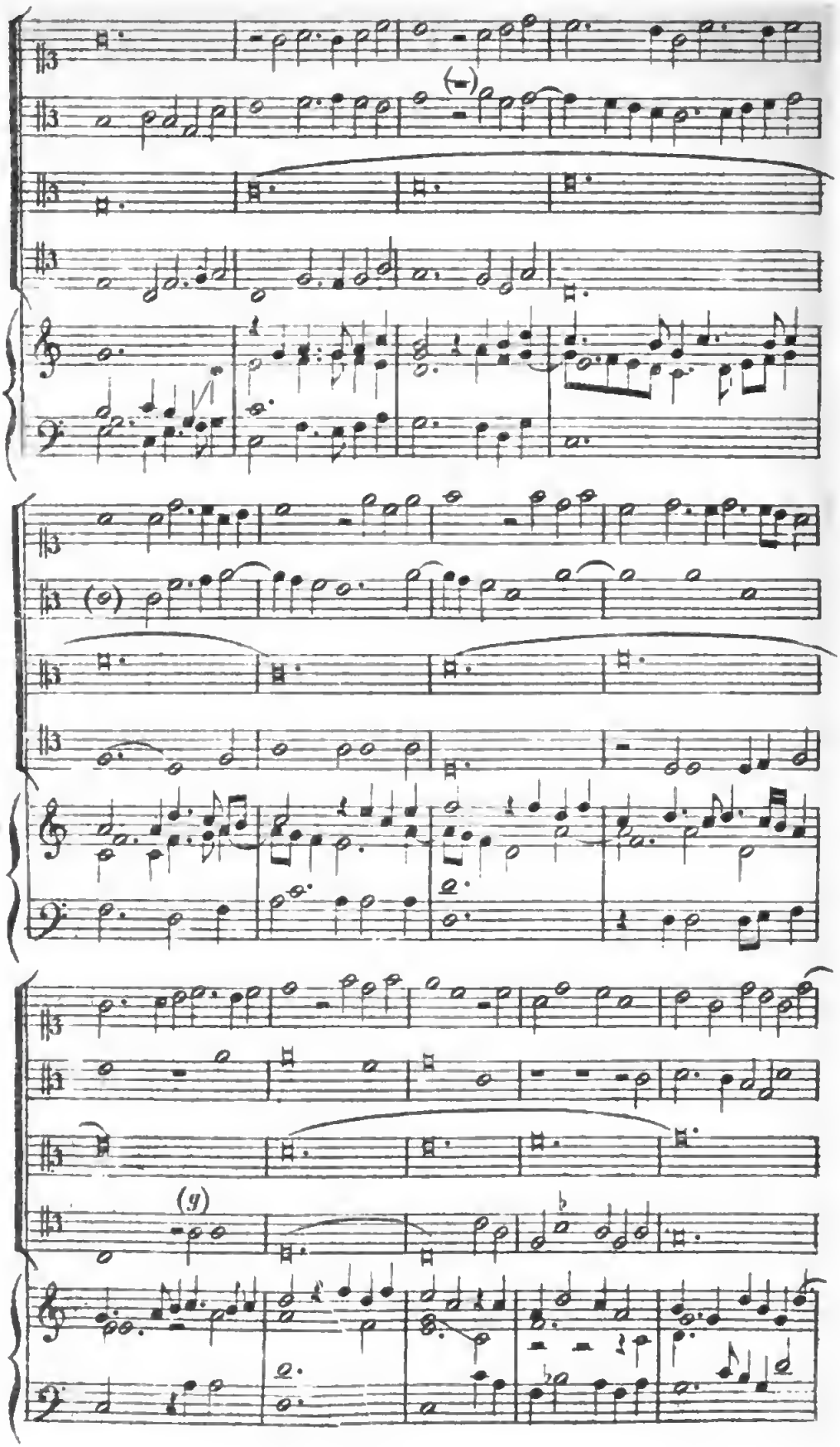
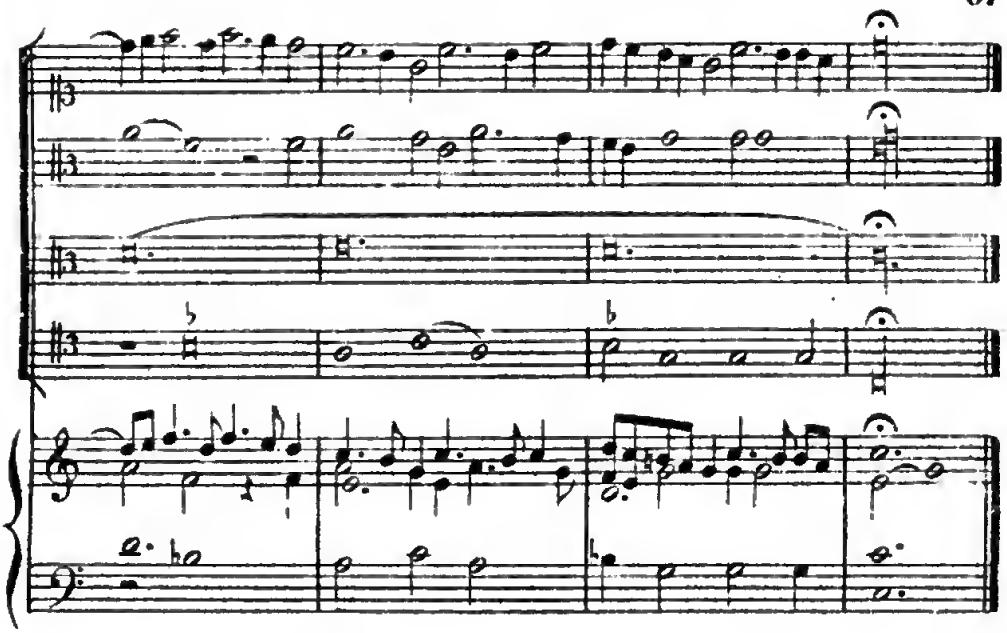
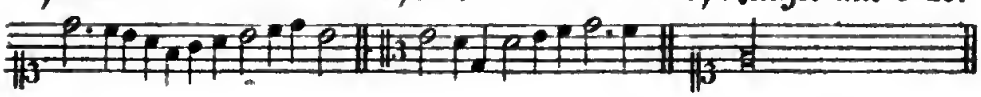


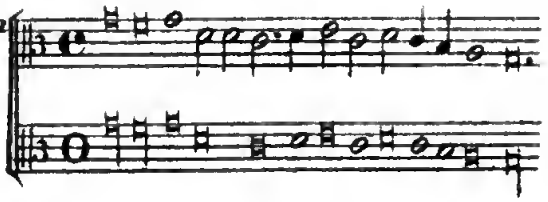


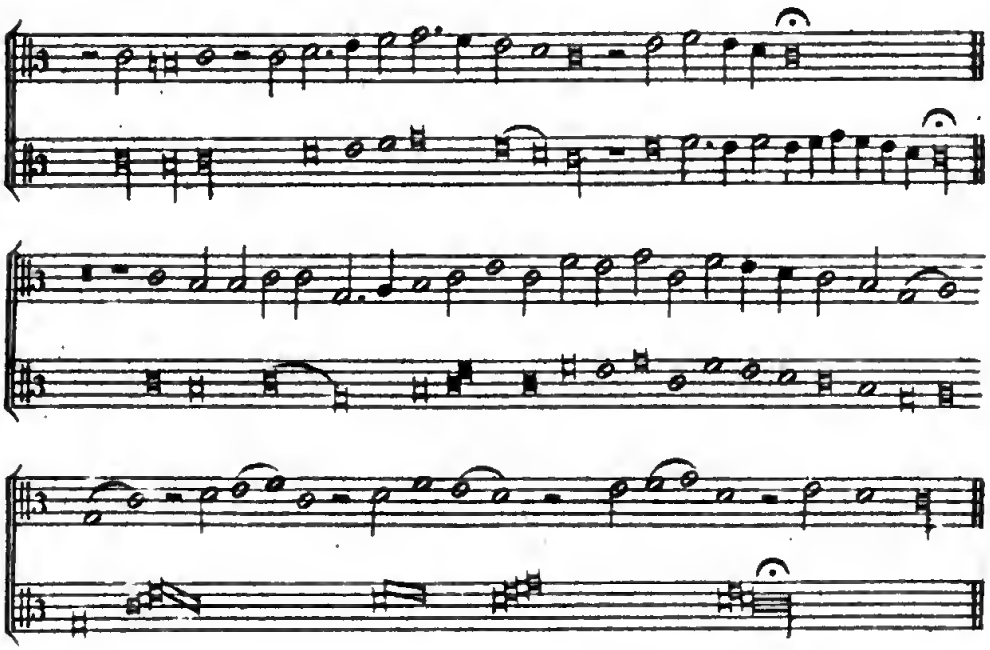
1) *Ms.* 2) *Ms.* 3) *schließt mit e ab.*



Tenor aus dem Hälther'schen Liederbuch:

Tenor aus dem Berliner Liederbuch:

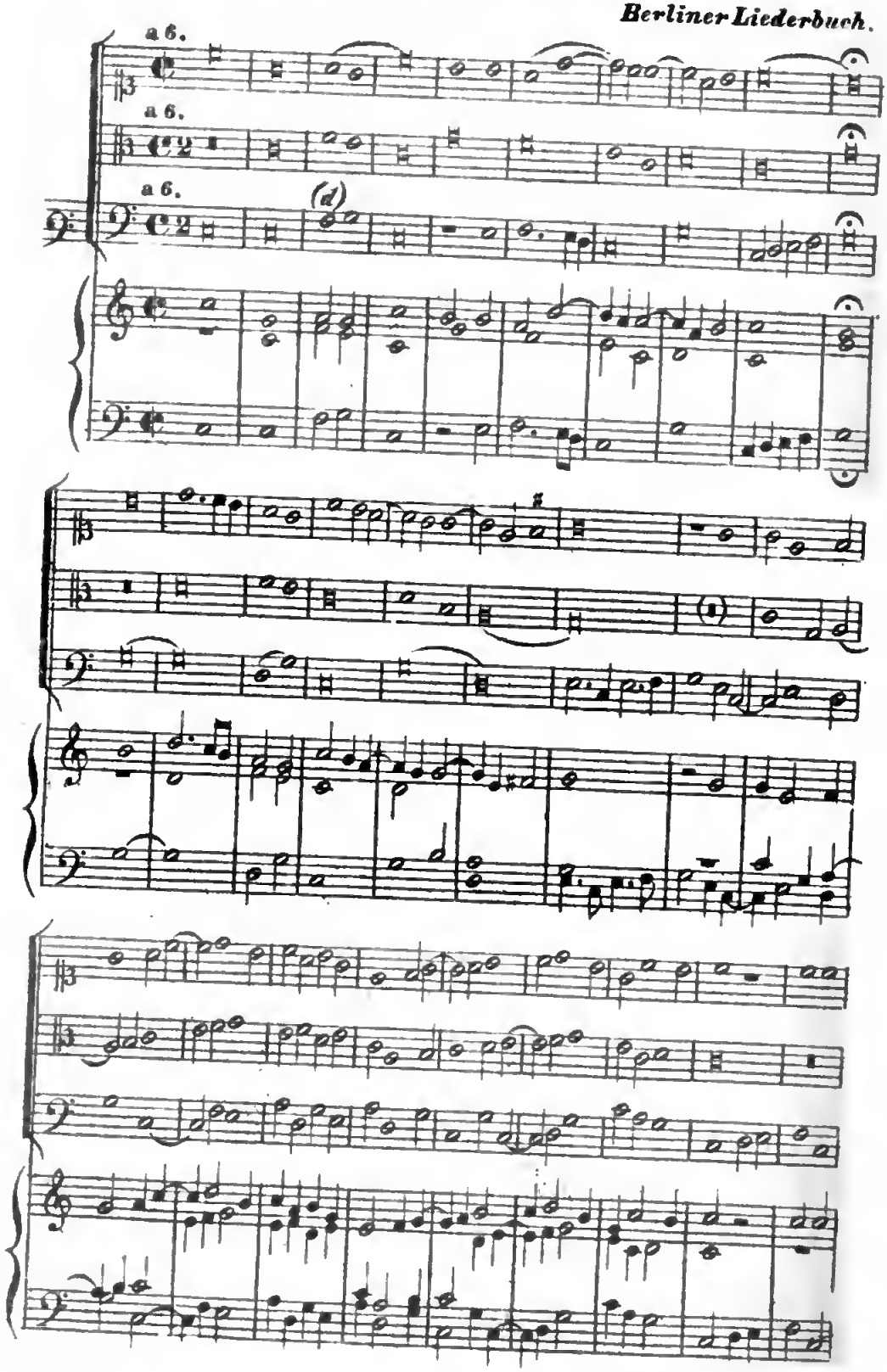


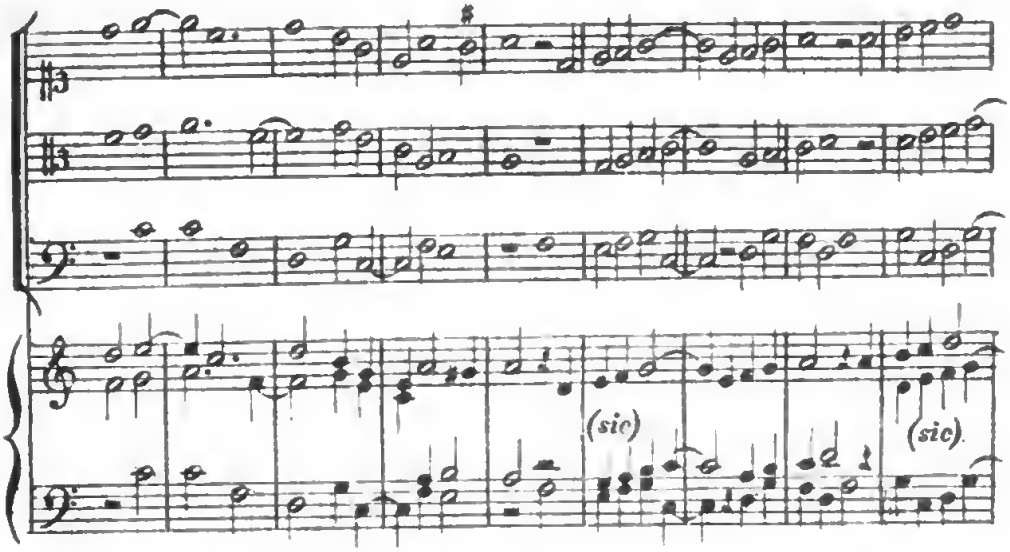


VI.

Die katzen pfote (dy krŷmeth).

Berliner Liederbuch.

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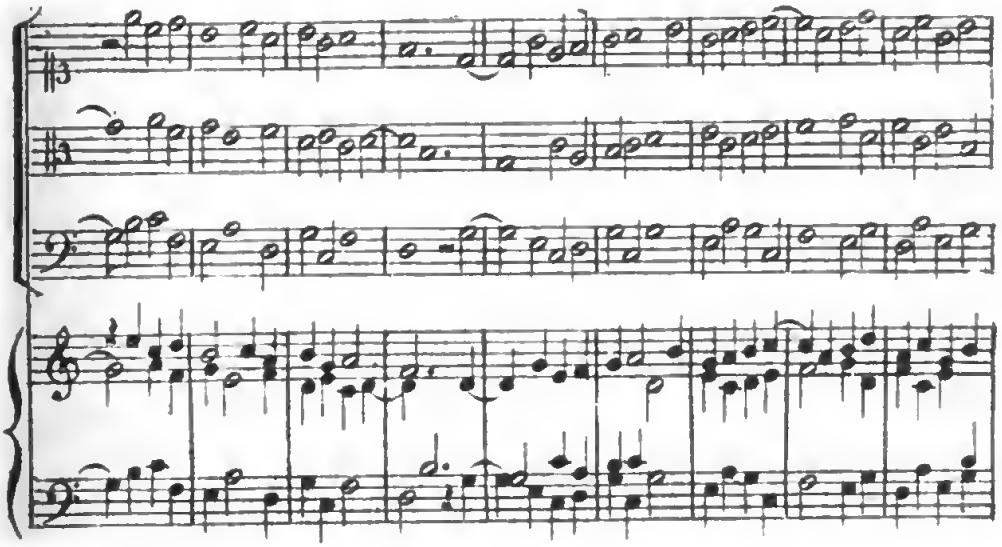

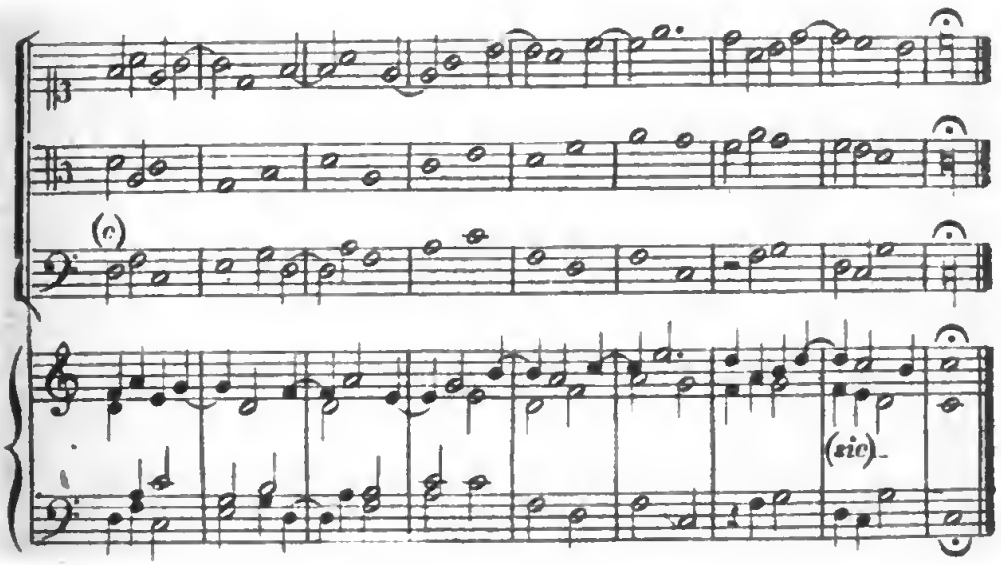
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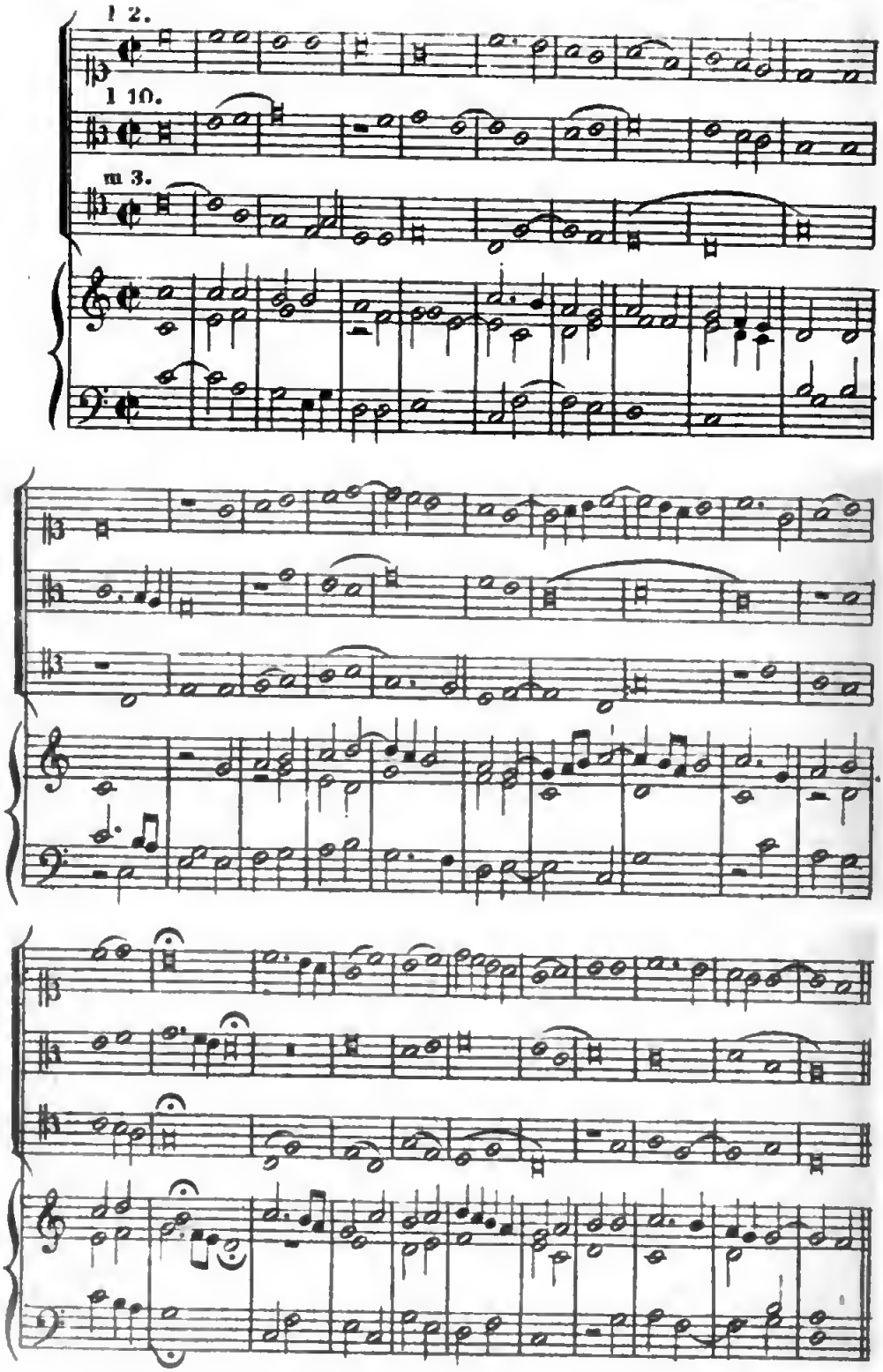
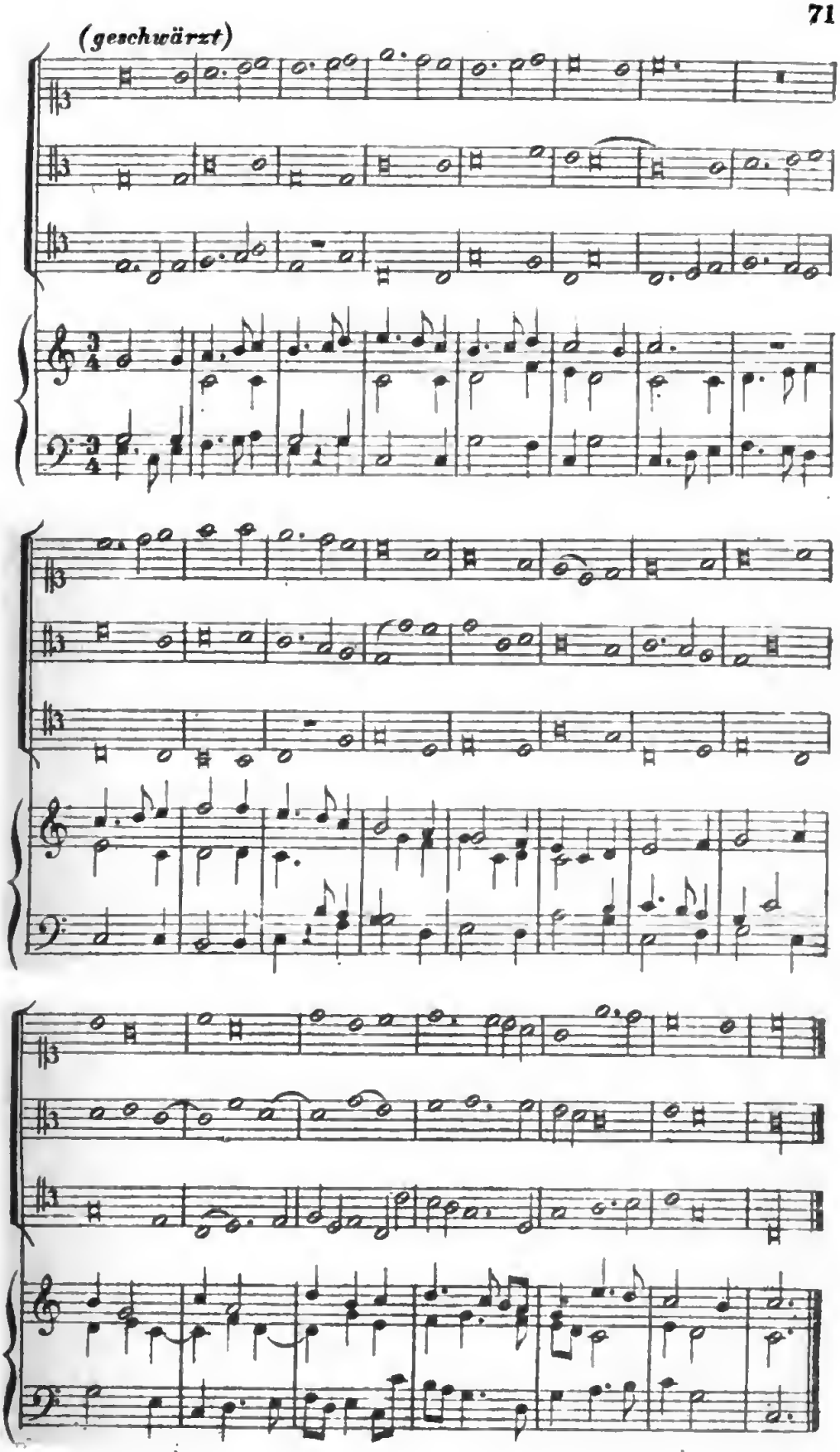
VII.

Der newe pawer schwancz.

Berliner Liederbuch.

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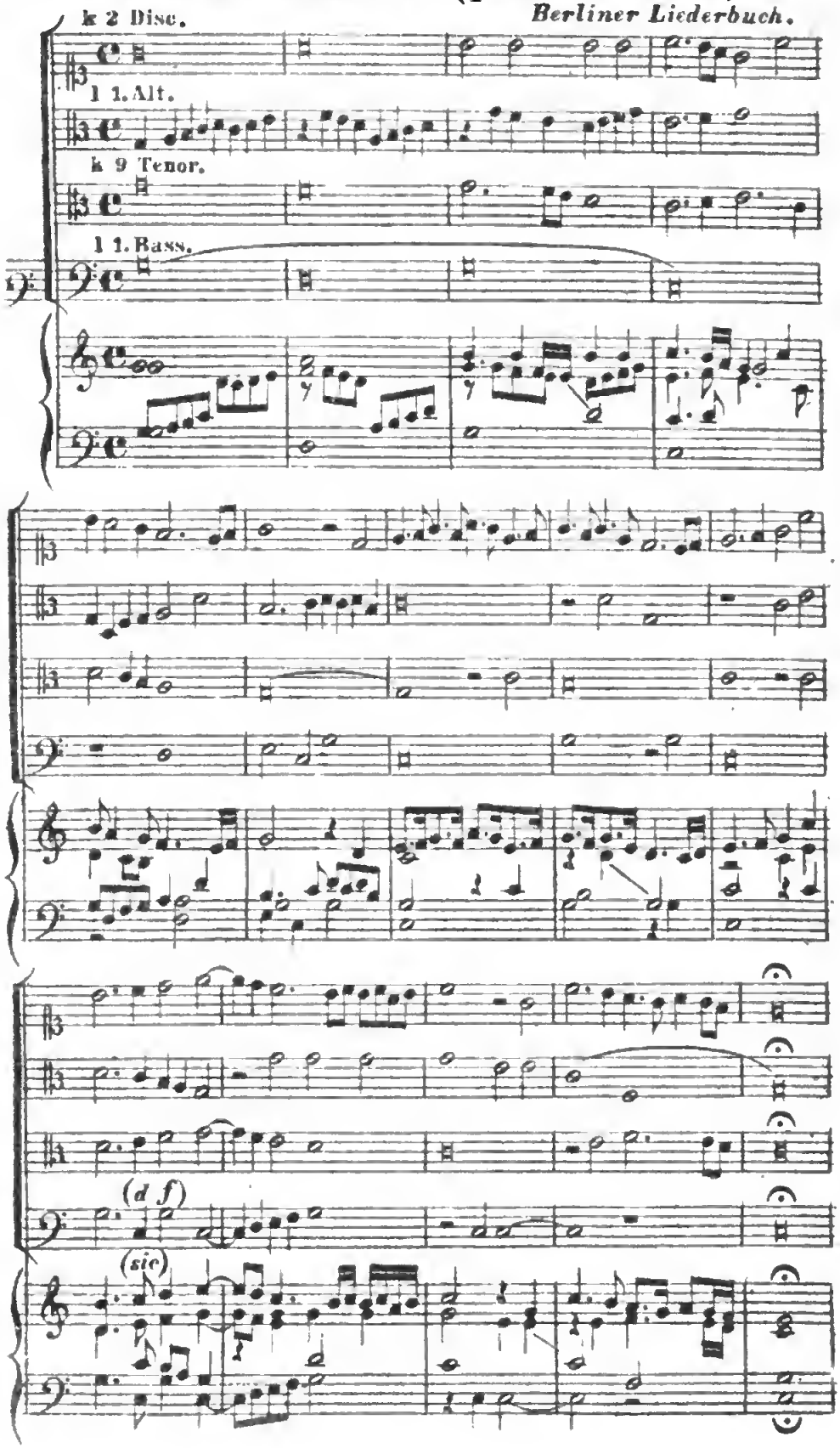
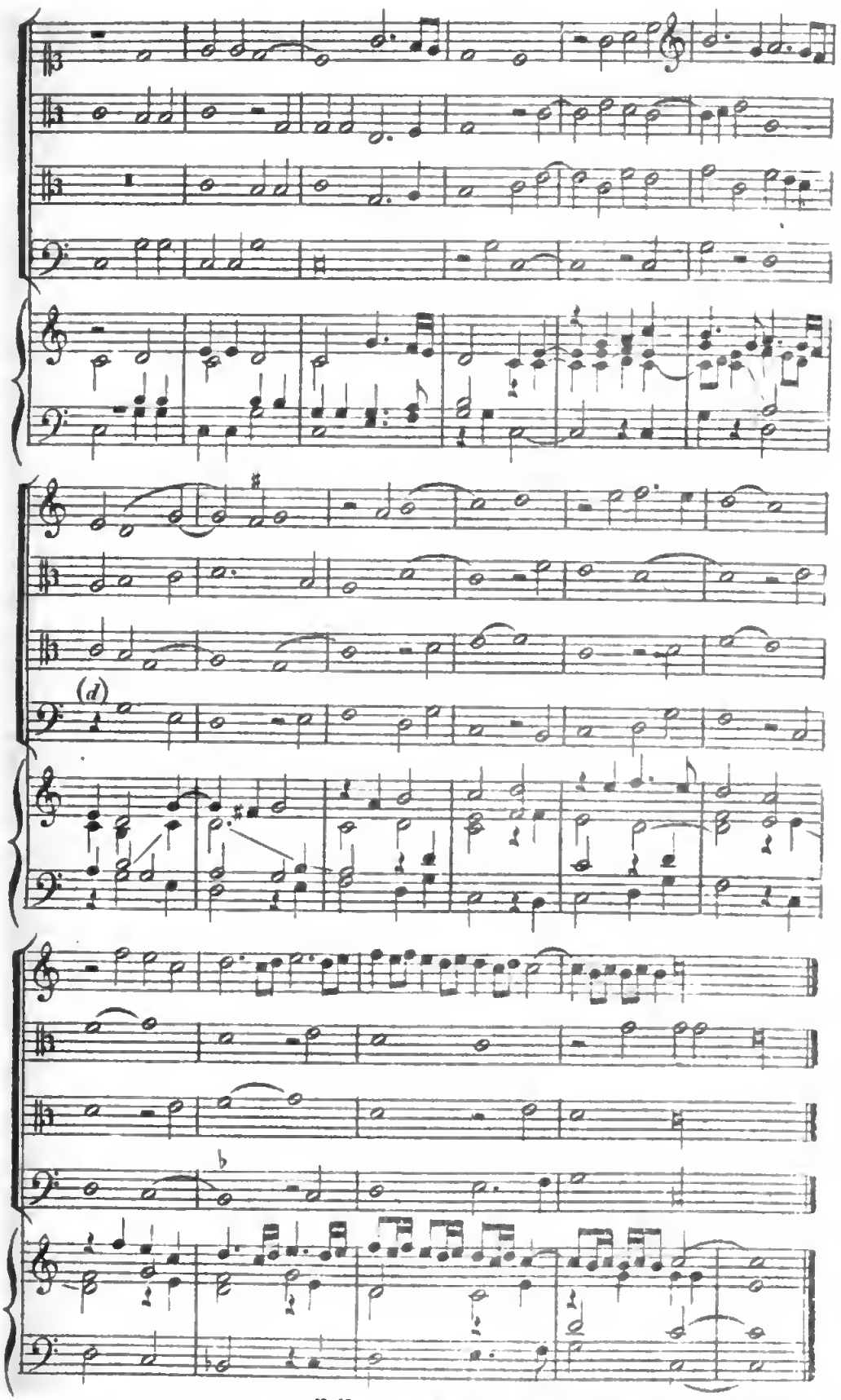
VII.

Der pfawen schwantcz (phawin swanez).

Berliner Liederbuch.



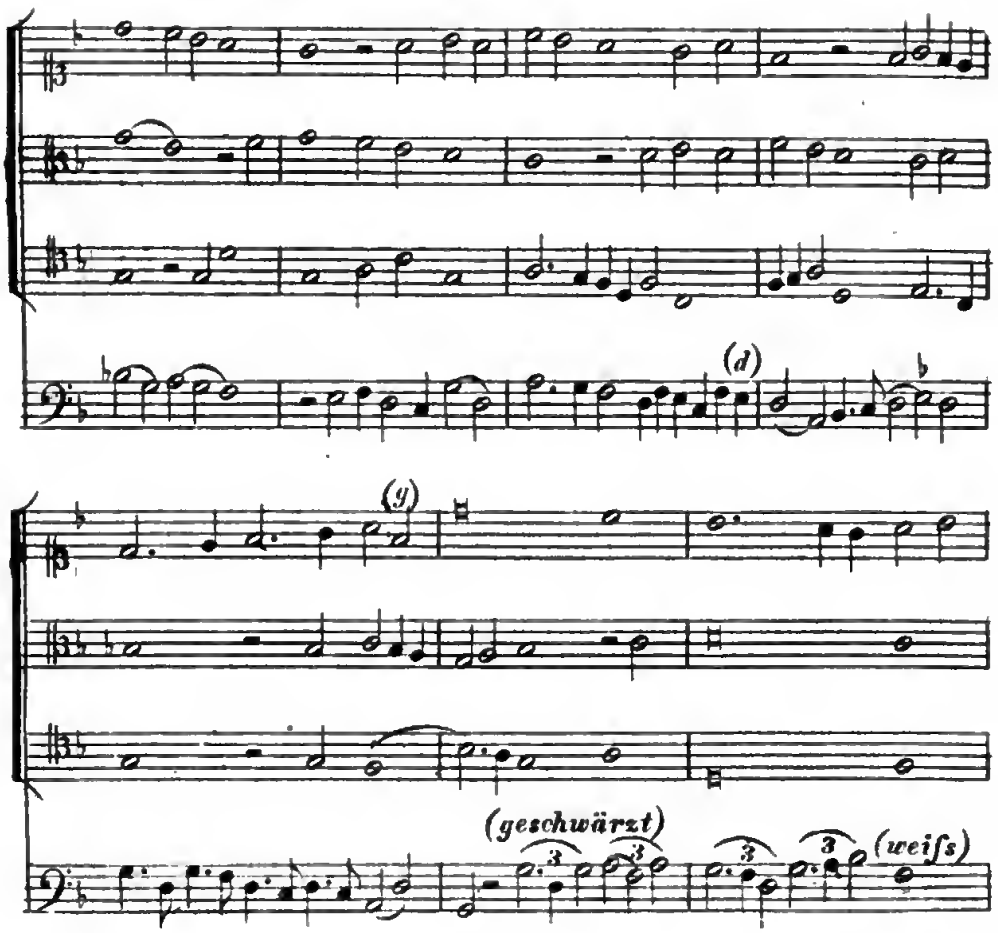

(d)

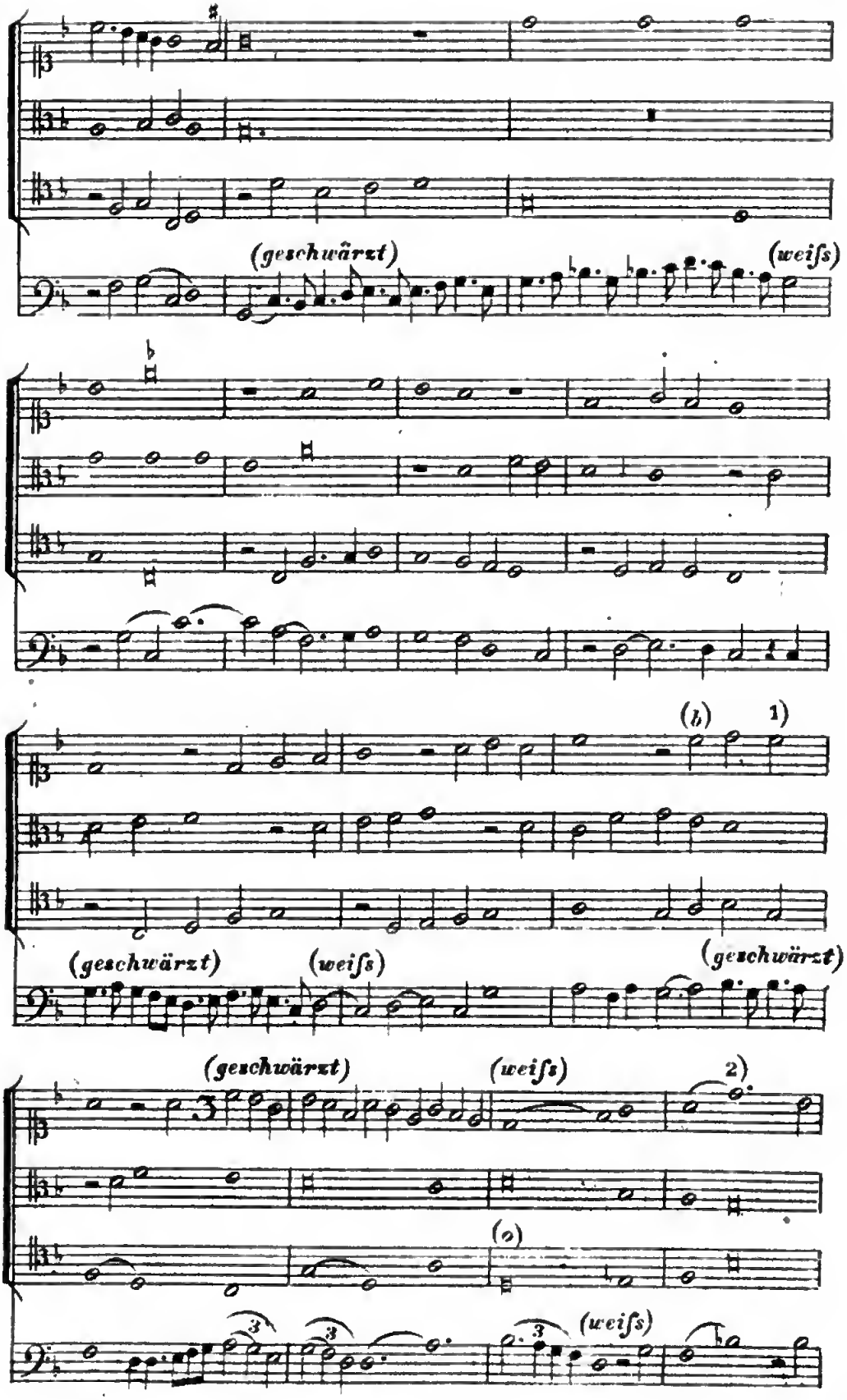
IX.

Entreprison (Der Entepres).

Walther'sches Liederbuch fol. 14–16 und Berliner Liederbuch (Bog. e 7, e 8, e 11).

(In doppelt so langen Noten im Ms. notirt)

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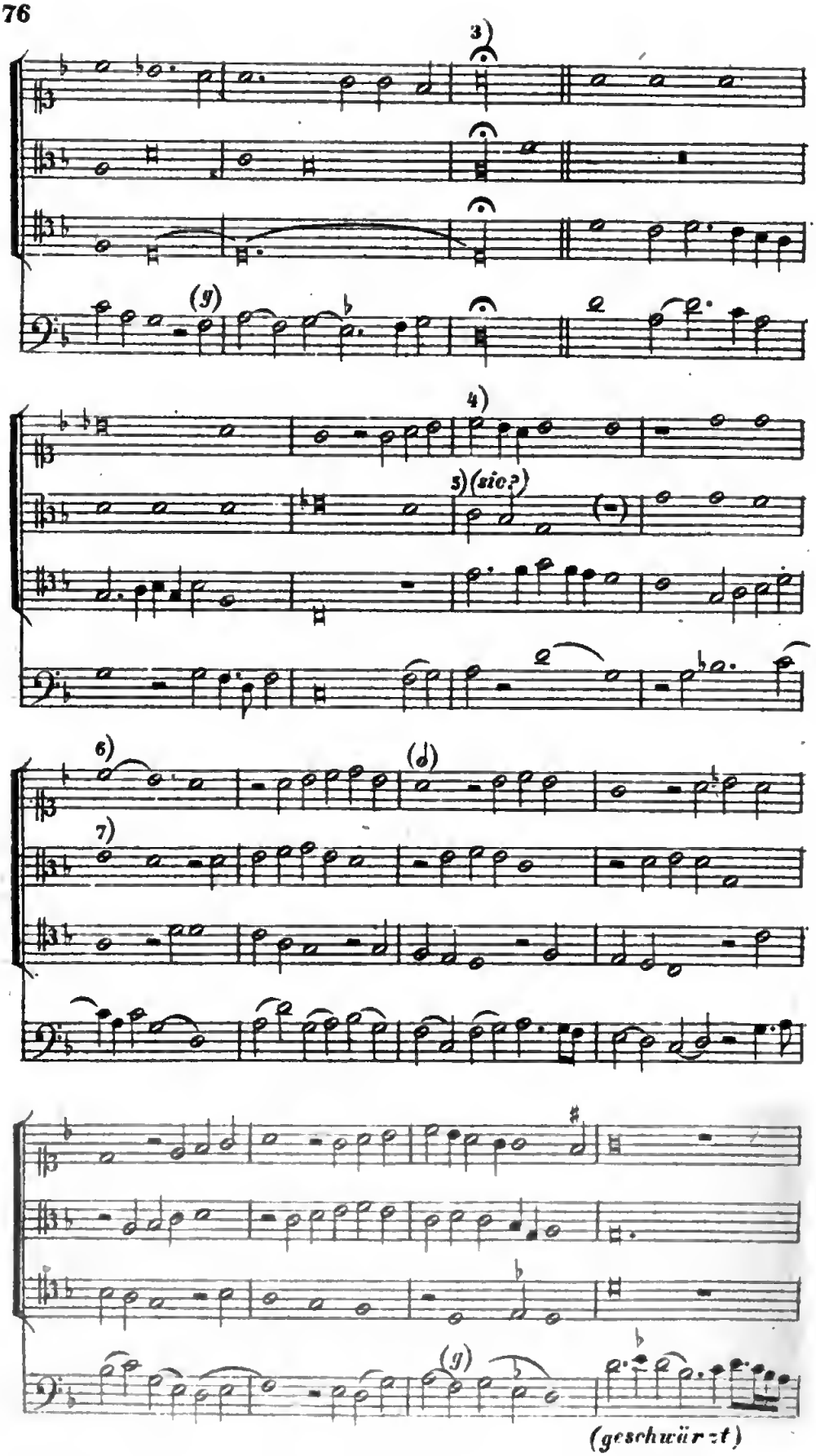
3)
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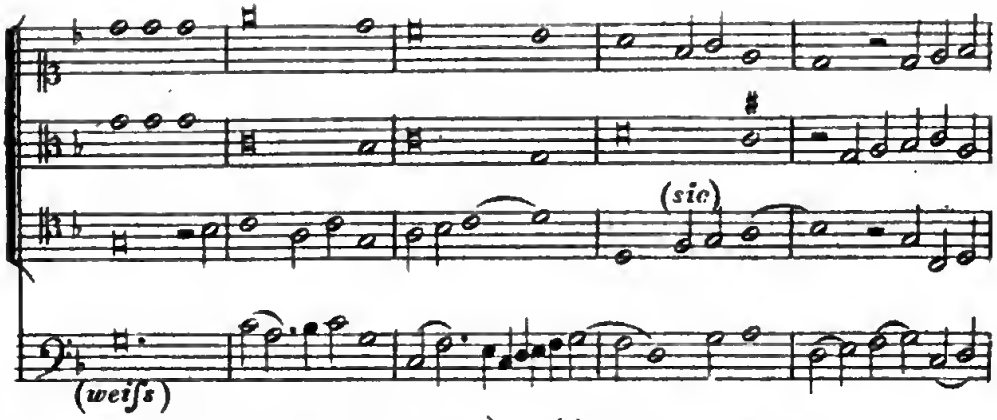
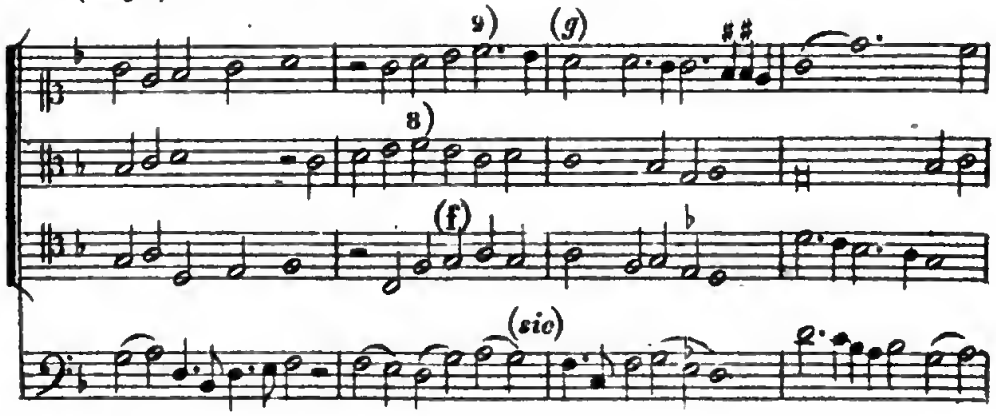
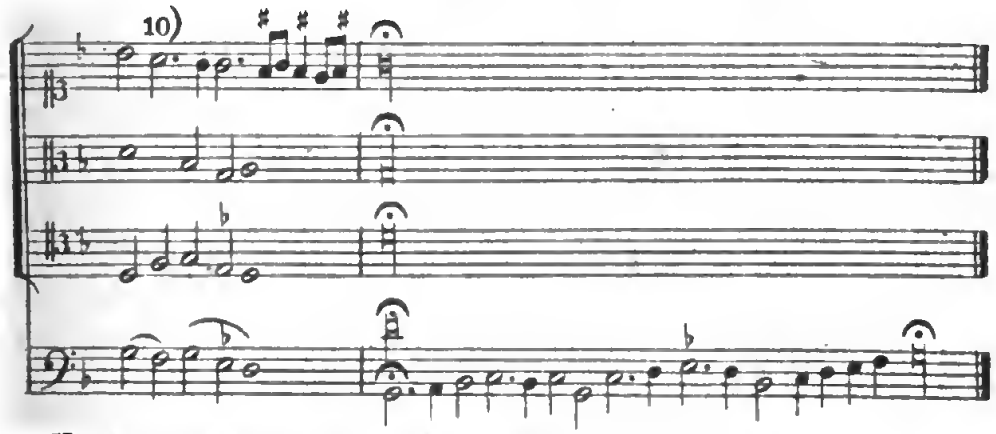






Varianten im Berliner Liederbuch

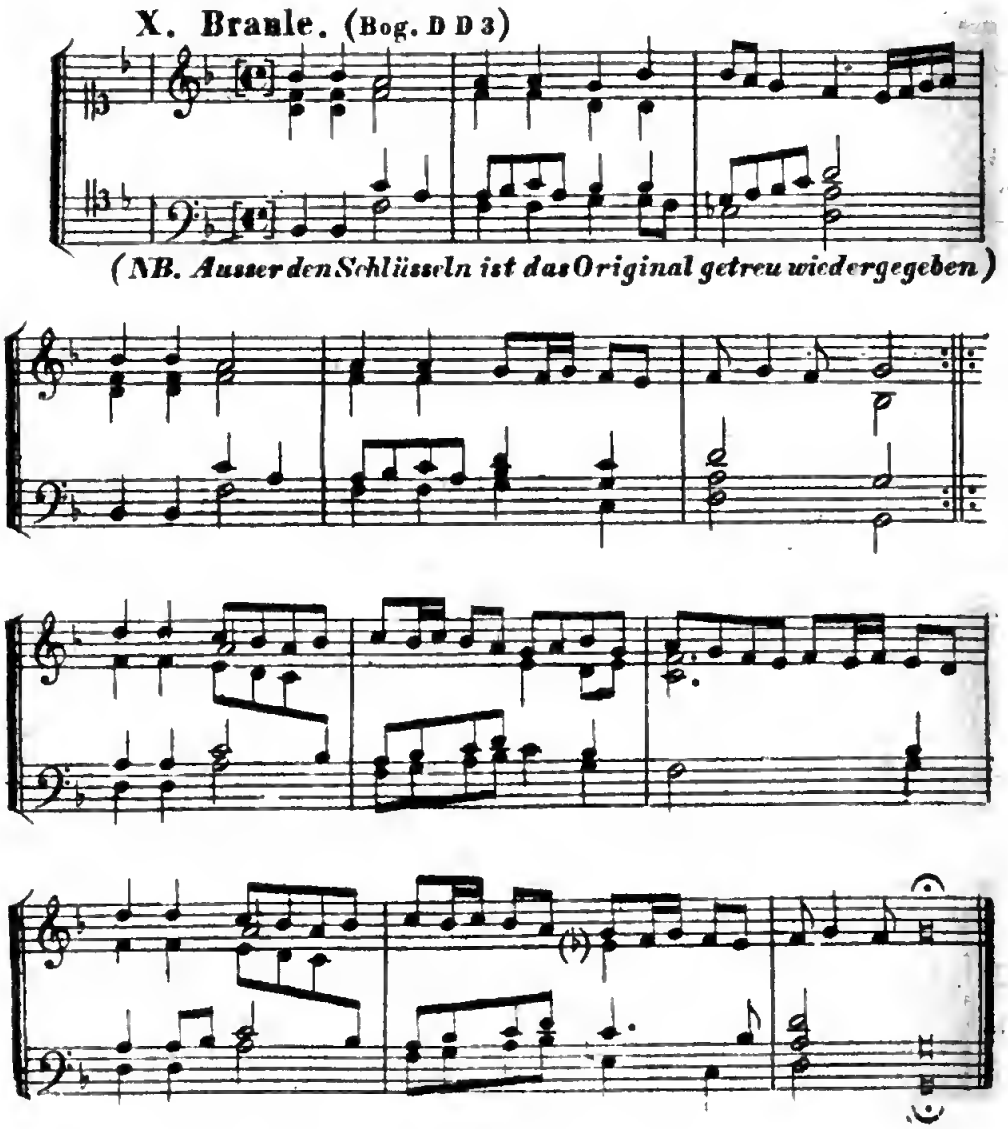
NB. Die im Discant und Alt sich vorfindenden falschen Noten sind merkwürdiger Weise in beiden Handschriften übereinstimmend.

Quatorze Gaillardes neuf Pauen | nes, sept Bran-
les et deux Basses Dances le tout reduict de musique |
en la tabulature du ieu Dorgues Espinettes Manicor-
dions et telz | semblables instrumentz muſicaulx Jm-
primees a Paris par Pierre | Attaingnāt.

(etc. circa 1530. Jn kl. quer 4° 40 Blätter. Kgl. Bibl. München).

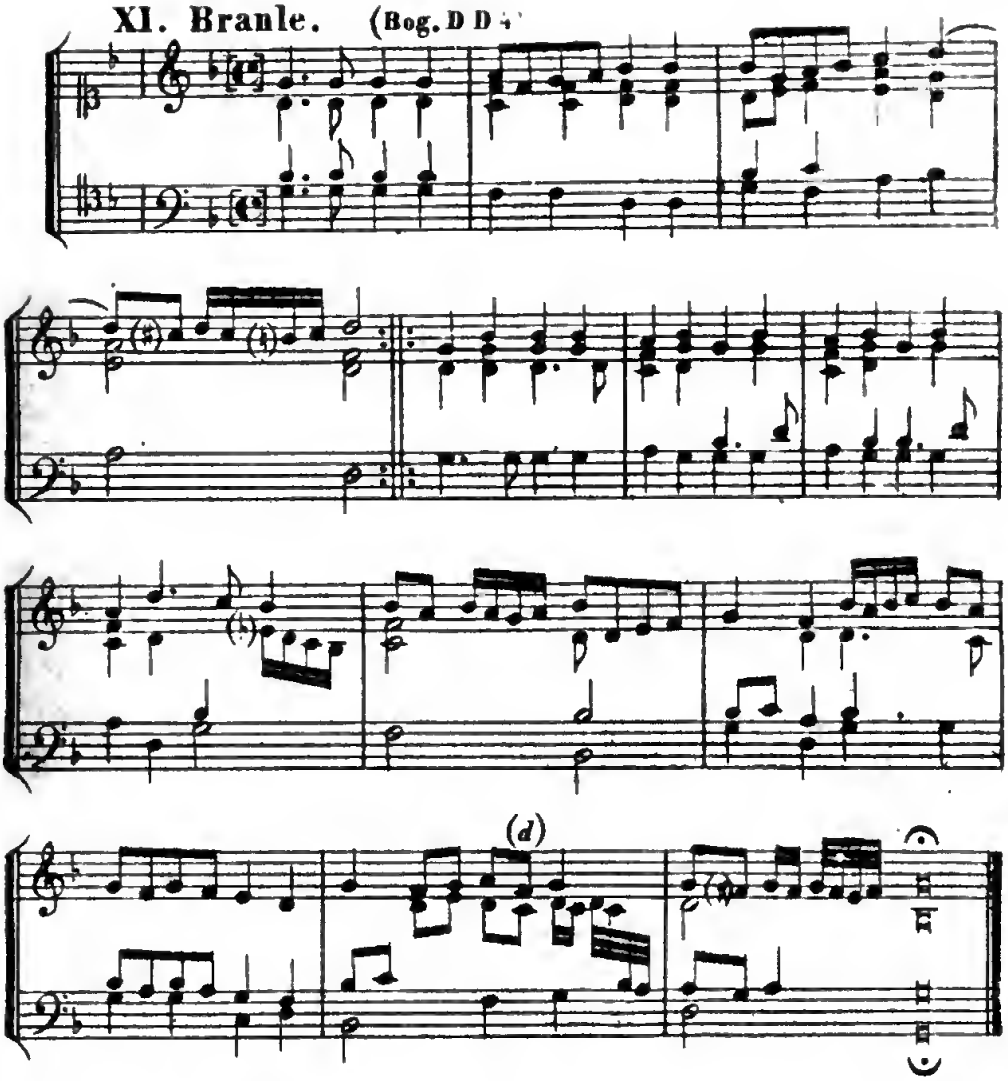
Original-Notirung 𝅝 = 𝅗𝅥, 𝅗𝅥 = ♩, ♩ = ♪, ♪ = 𝅘𝅥𝅯

X. Braule. (Bog. D D 3)

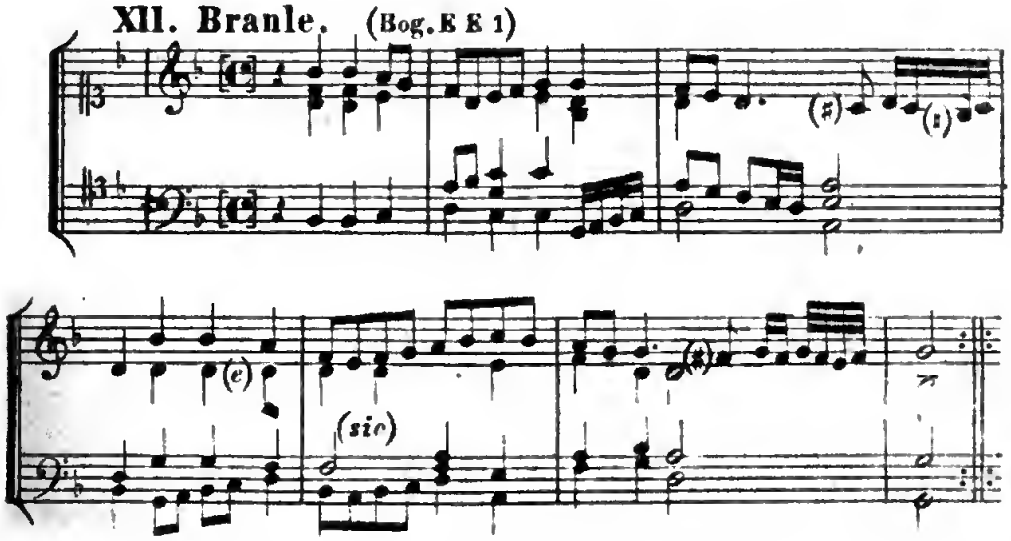


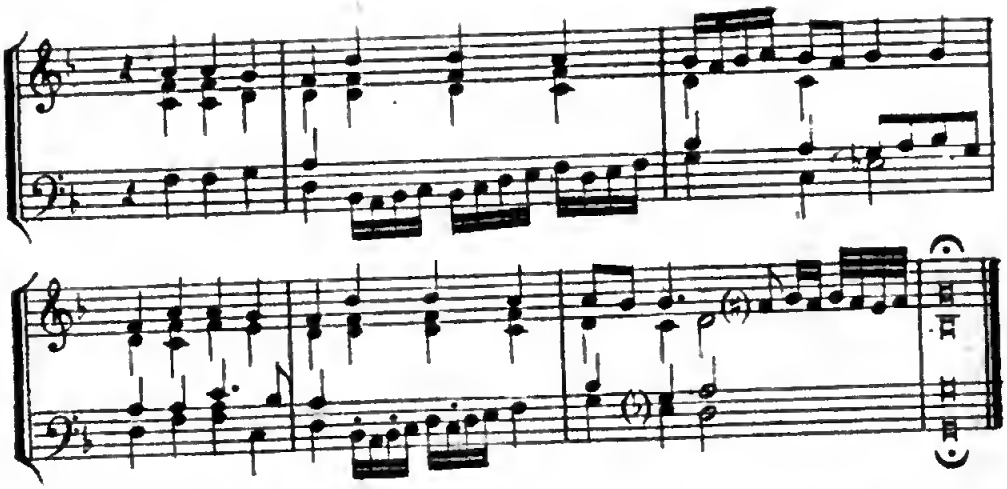
(NB. Ausser den Schlüsseln ist das Original getreu wiedergegeben)

XI. Branle. (Bog. D D 4)

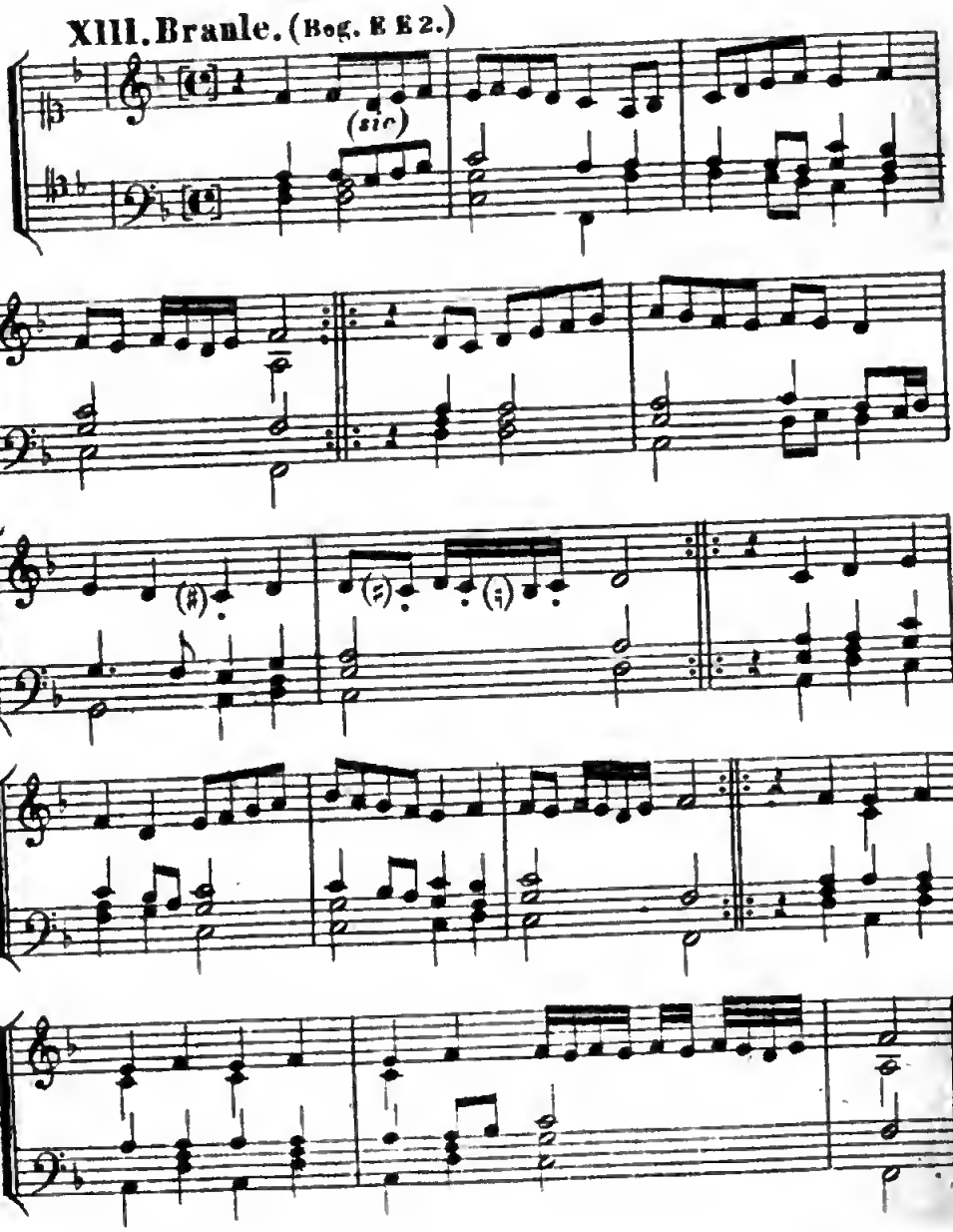


XII. Branle. (Bog. E E 1)

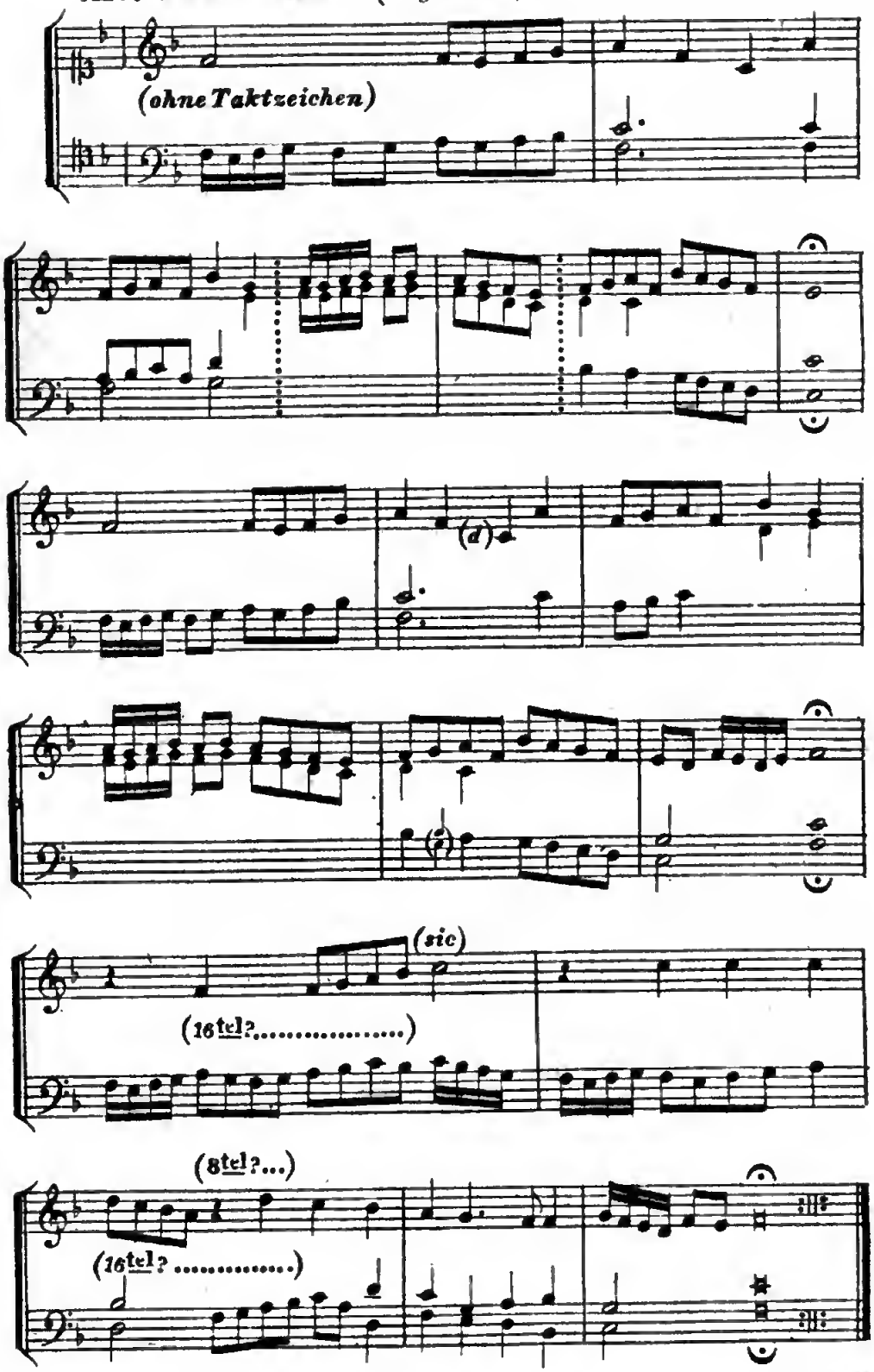




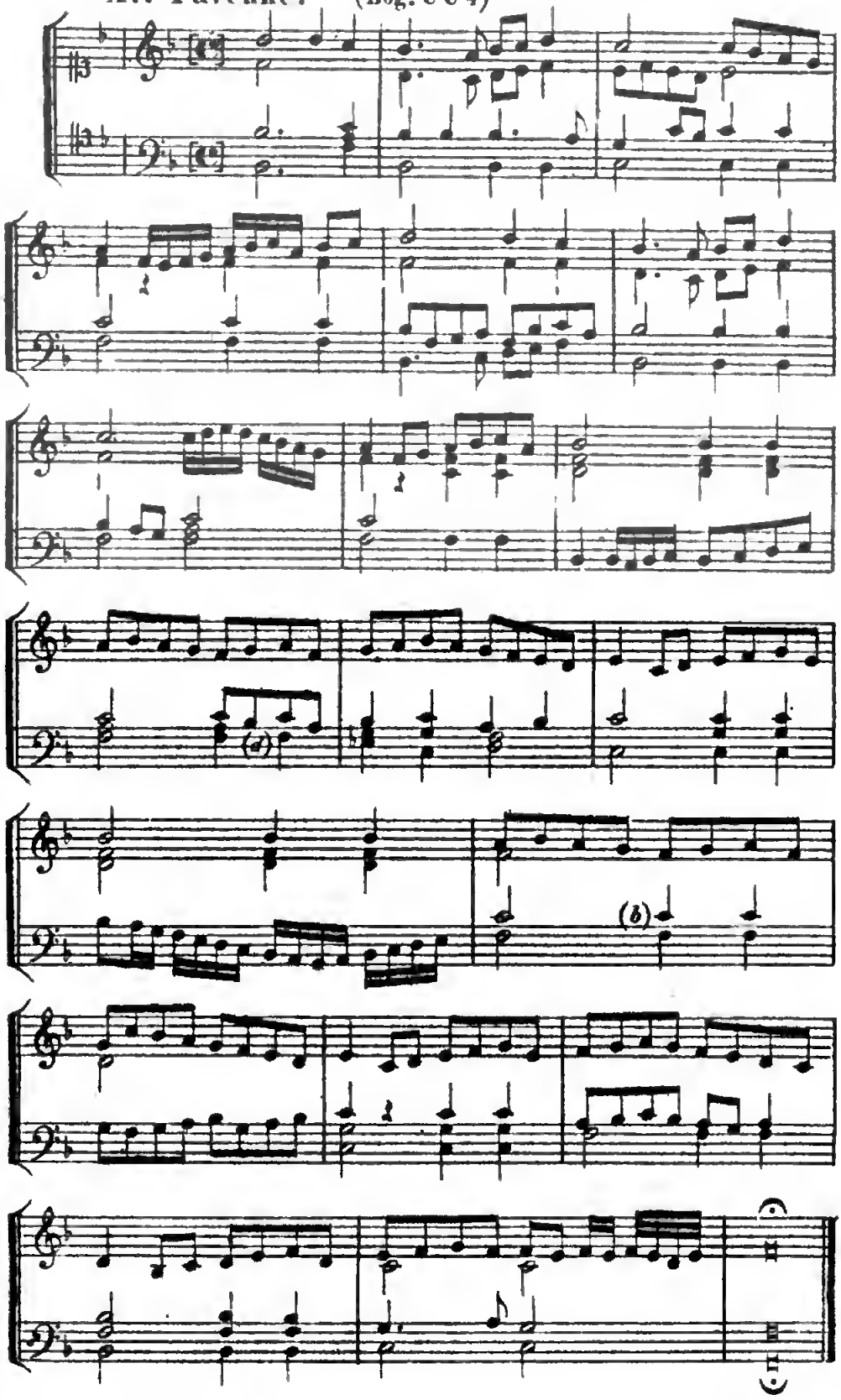
XIII. Branle. (Bog. E E 2.)



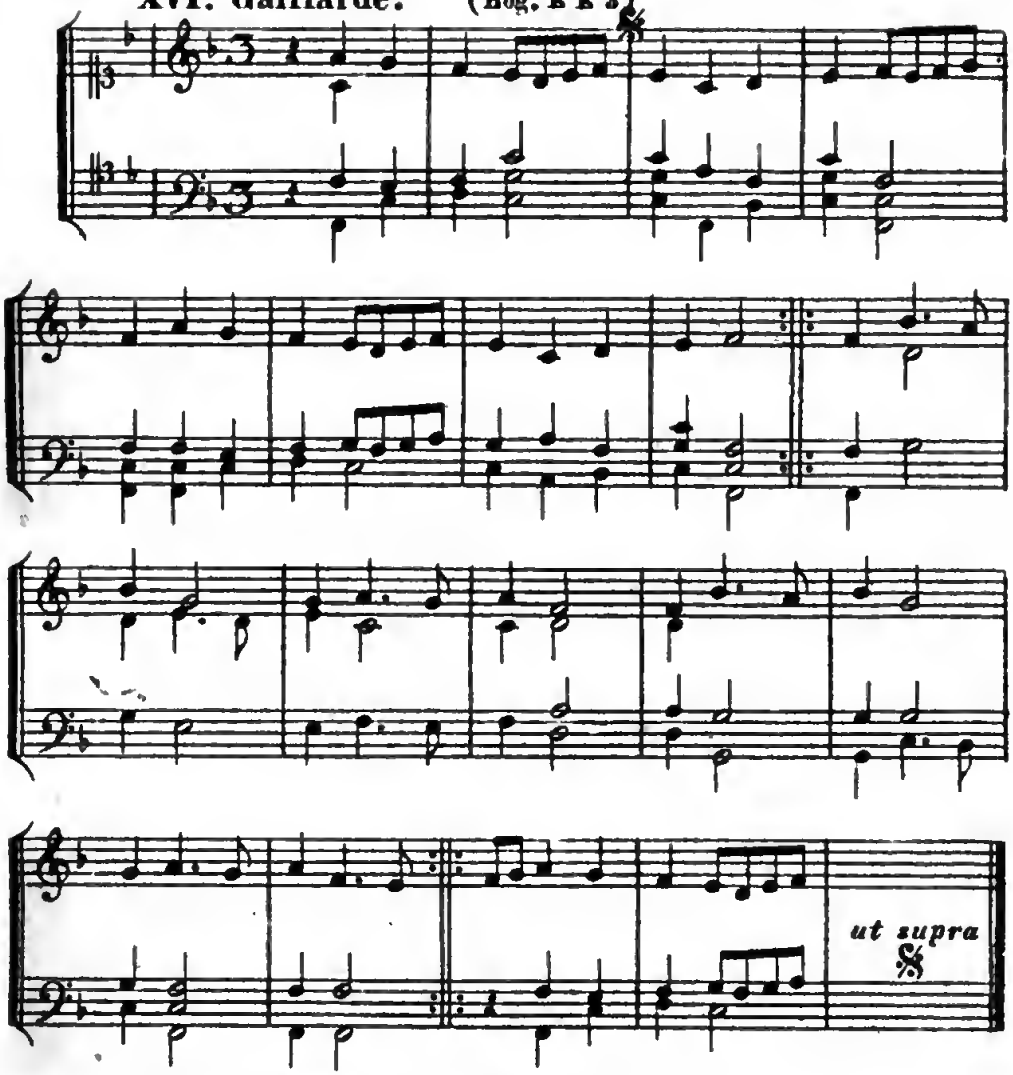
XIV. Basse dance. (Bog. B B 3)



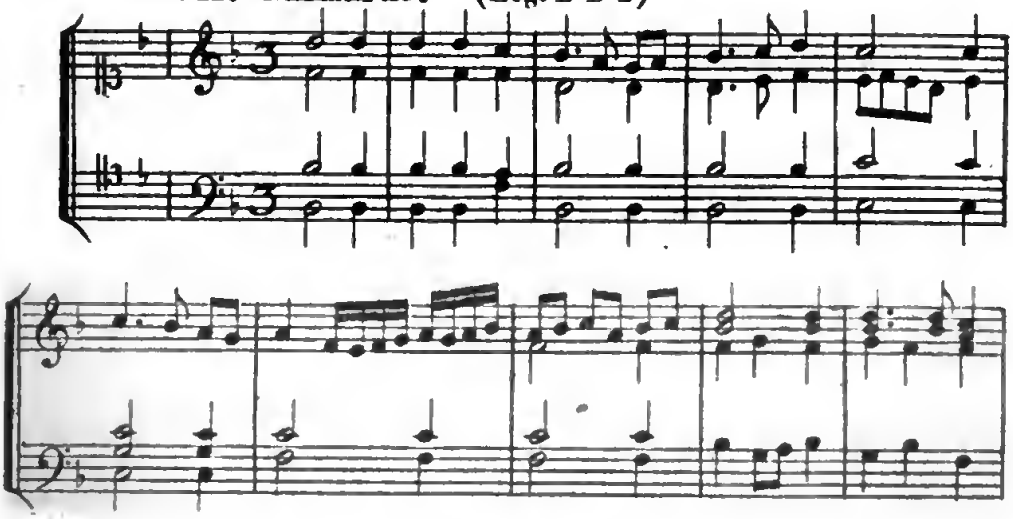
XV. Pavenne. (Bog. c c 4)

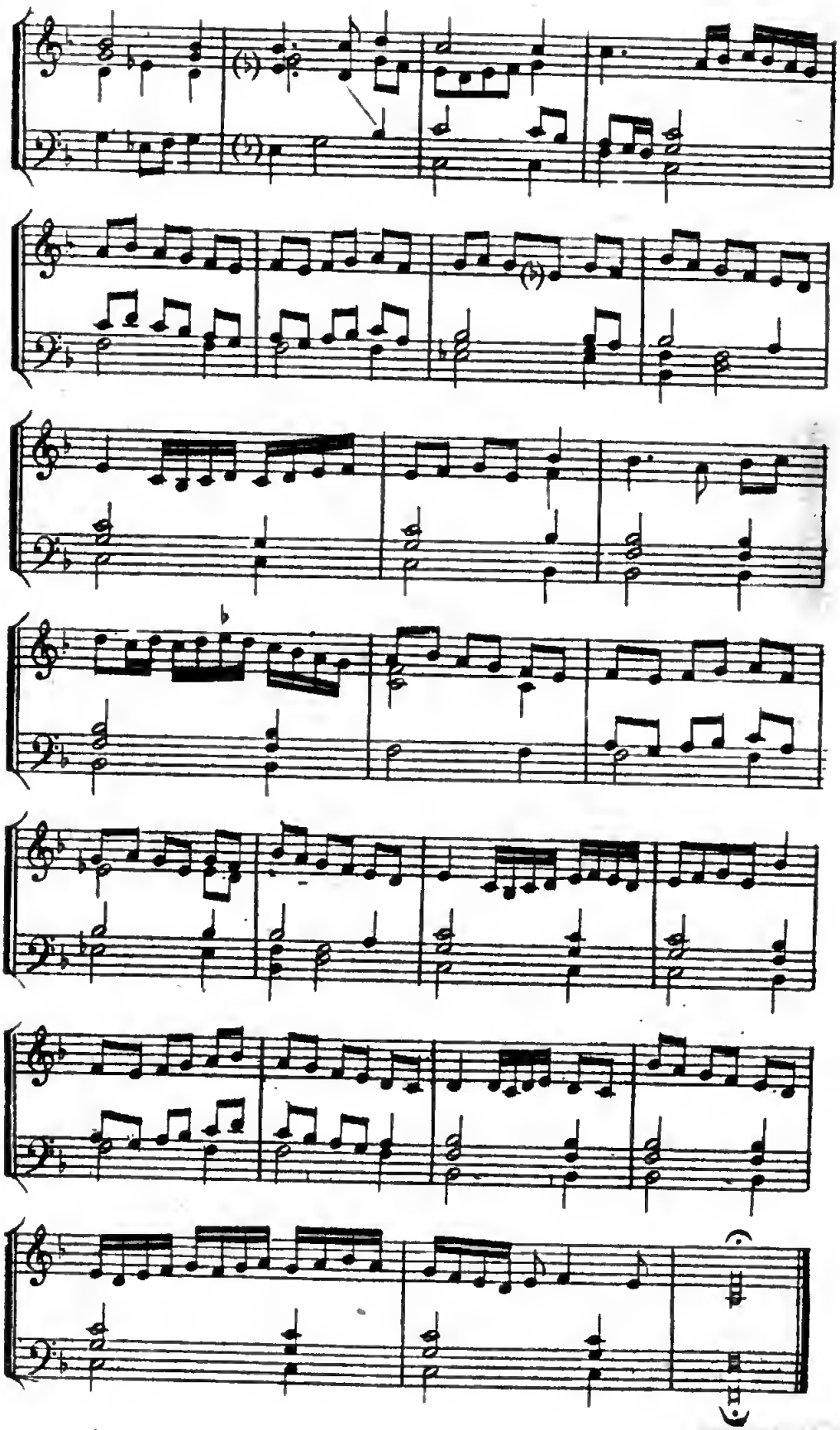


XVI. Gaillarde. (Bog. E E 3)

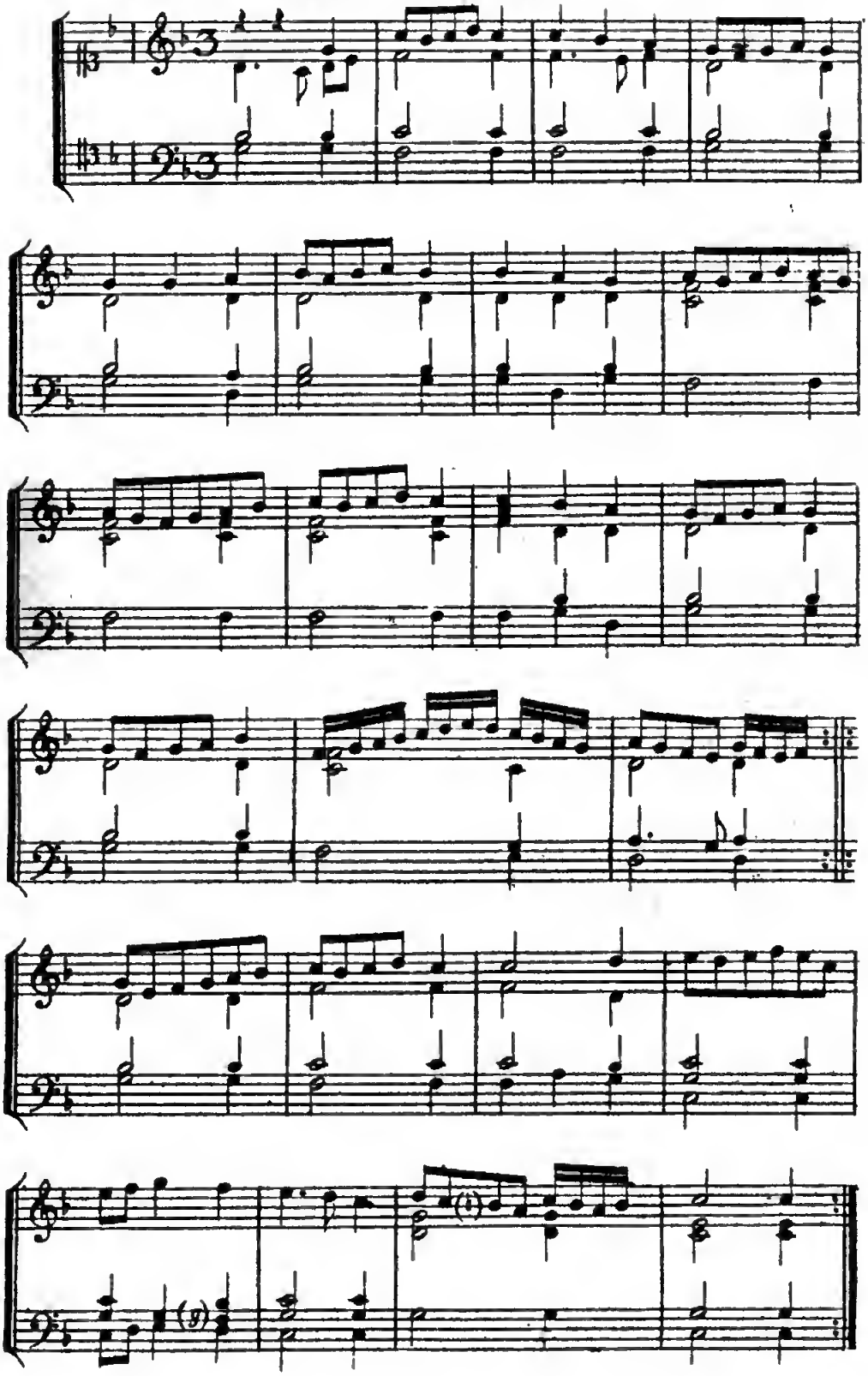


XVII. Gaillarde. (Bog. D D 2)

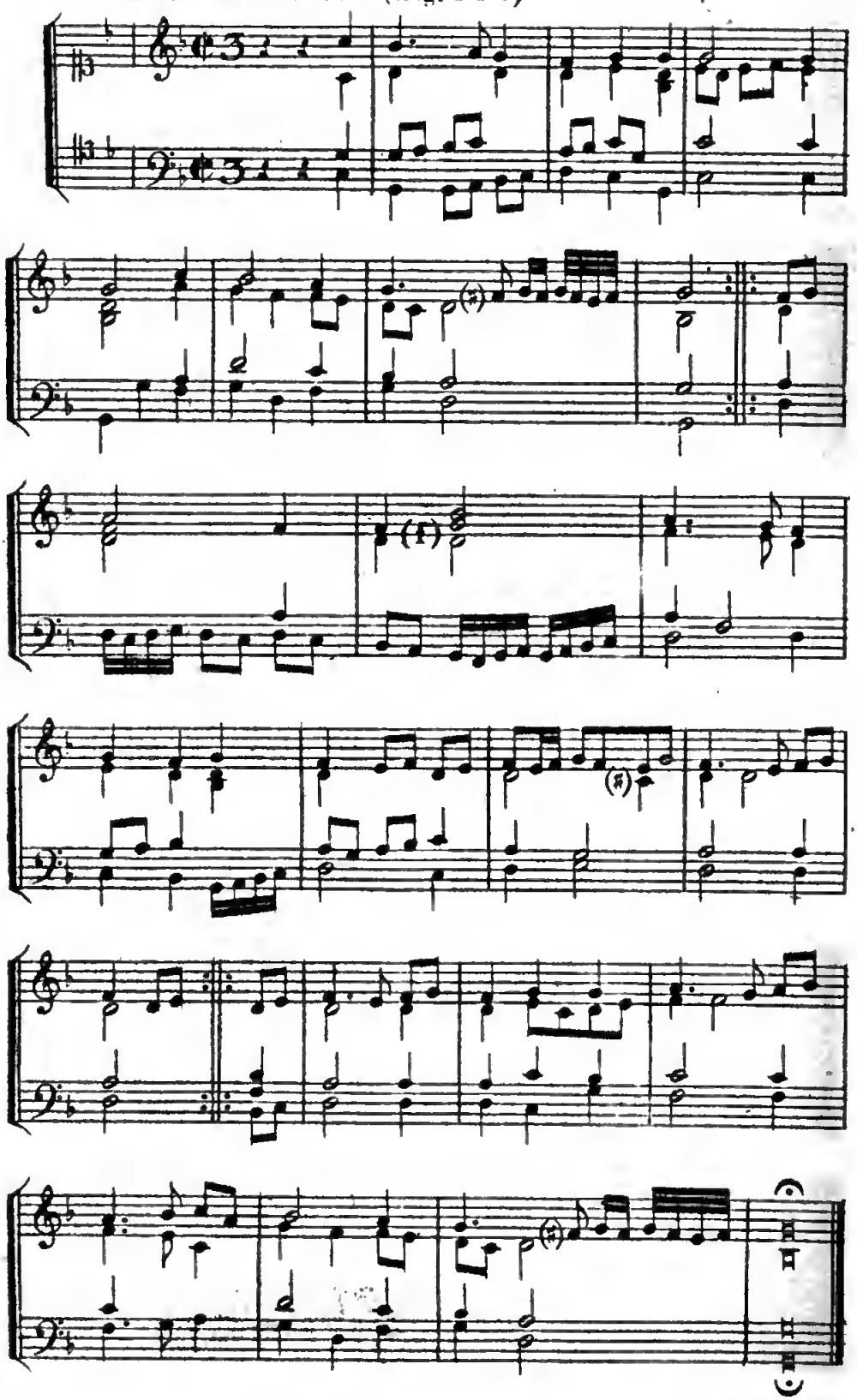




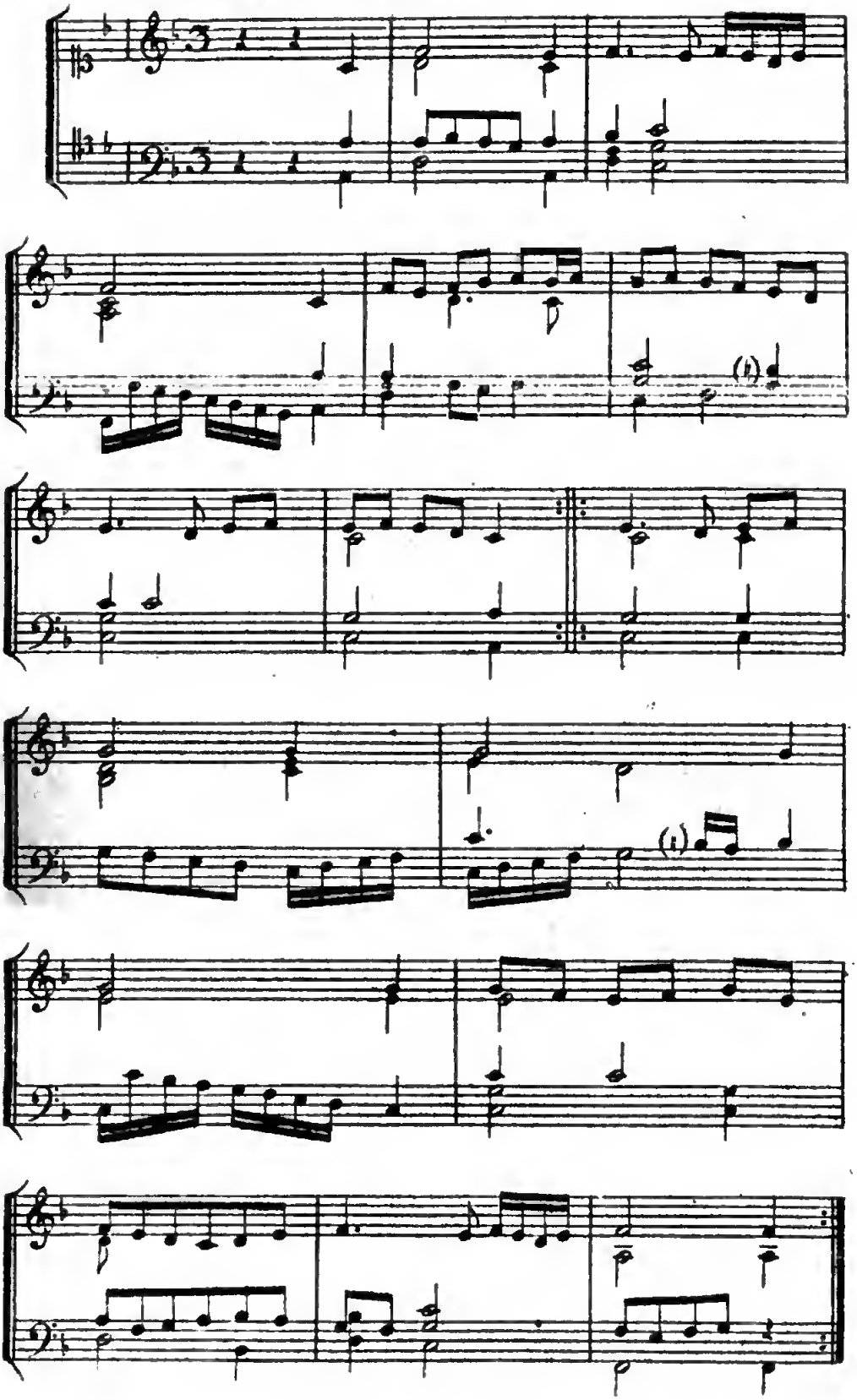
XVIII. Gaillarde. (Bog. E E 4)



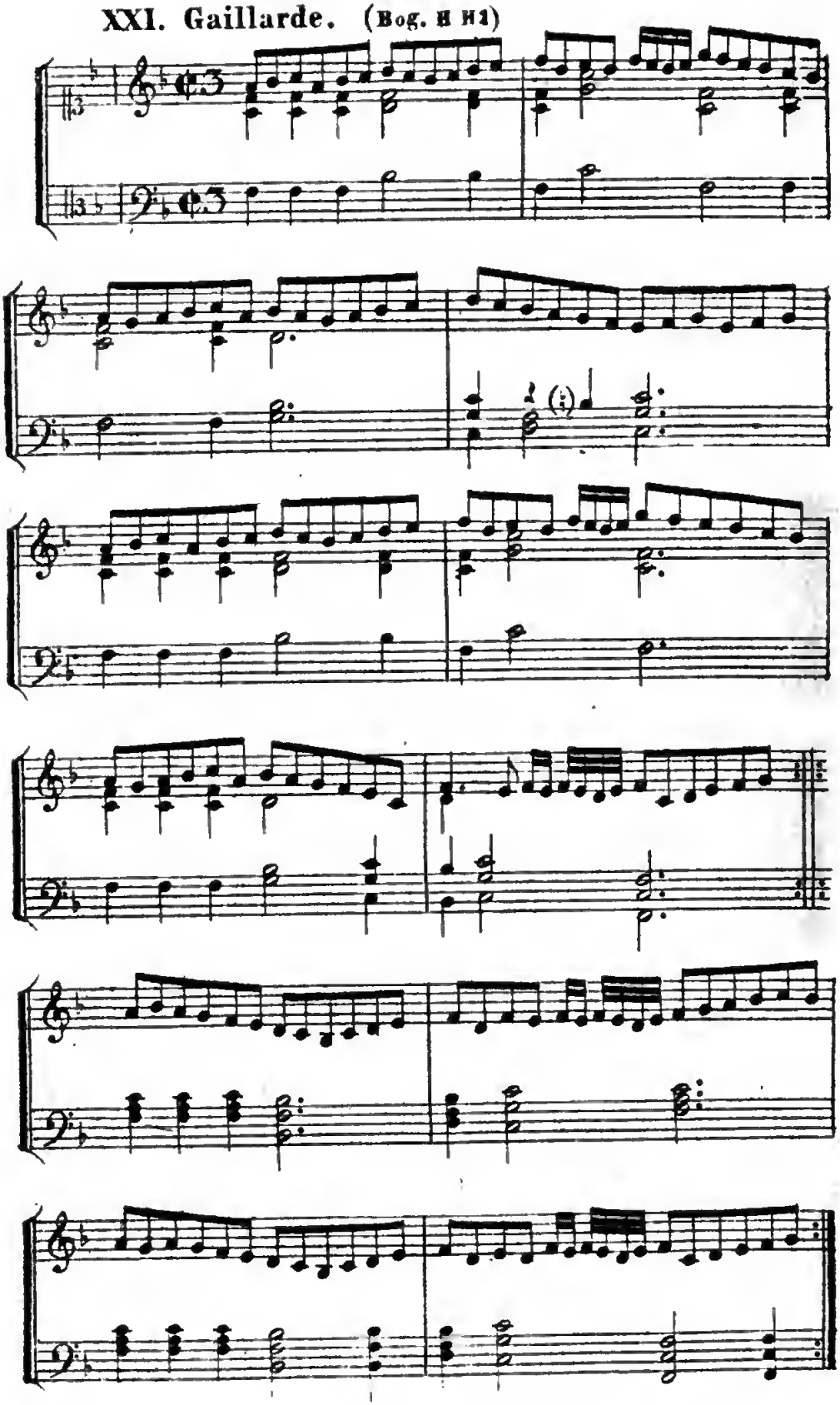
XIX. Gaillarde. (Bog. J J 3)



XX. Gaillarde. (Bog. E E 2)



XXI. Gaillarde. (Bog. II H1)



TÄNZE

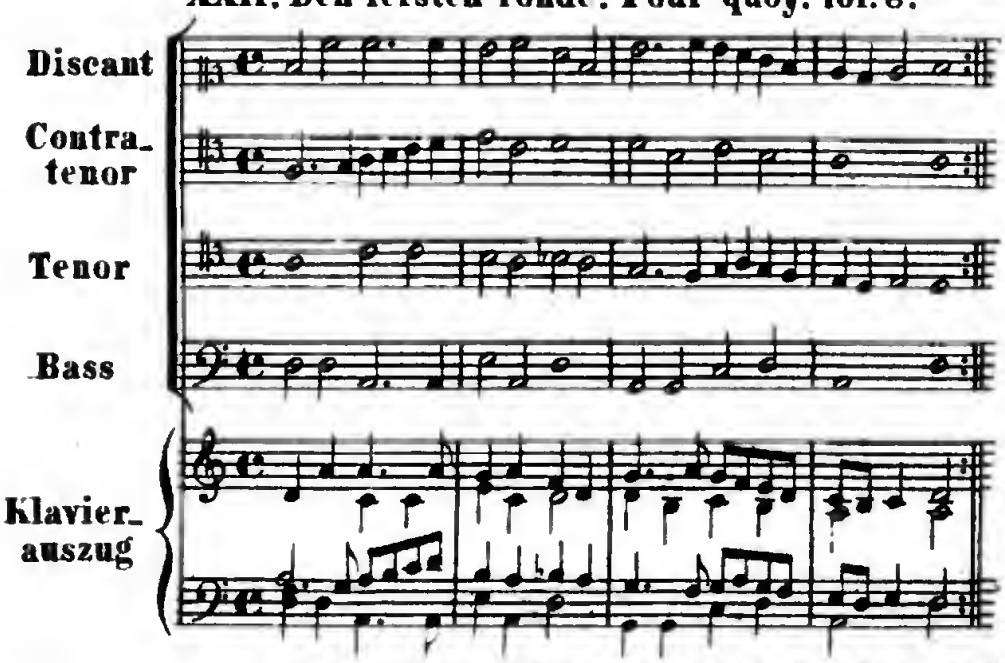
von

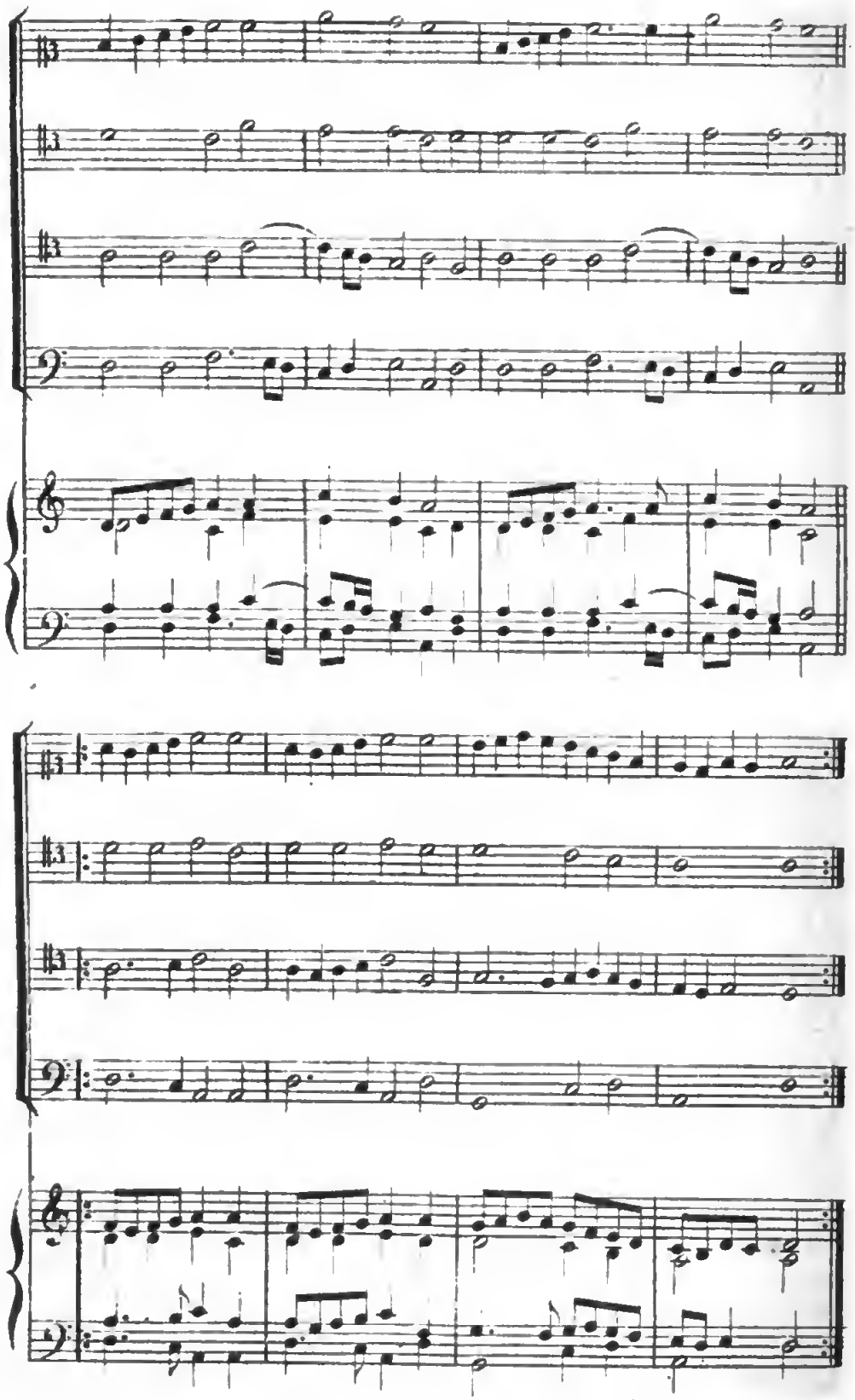
TIELMAN SUSATO.

Het derde muſyck boexken begre-/ PEN INT GHET AL VAN ONSER/neder duytſcher ſpraken, daer inne begrepen ſyn alderhande/ danſerye, te vuetens Baſſe dan-ſen, Ronden, Allemain-gien, Pauanen ende meer andere, mits oeck vyfthien/ nieuwe gaillarden, zeer luſtich ende bequaem om/ ſpelen op alle muſicale Inſtrumētē, Ghe-com-/ poneert ende naer dinſtrumēten gheſtelt/ duer Tielman Suſato, Int iaer ons/ heeren, M.D.LI./ TENOR./ Ghedruckt Tantuuerpē by Tielman Suſato vuonēde noer/ die nieuue vuaghe In den Cromhorn./ CVM GRATIA ET PRIVILEGIO./

In kl. quer 4° 4 Stb. je 16 Bll. o Dedic. (Kgl. Bibl. in Berlin.)

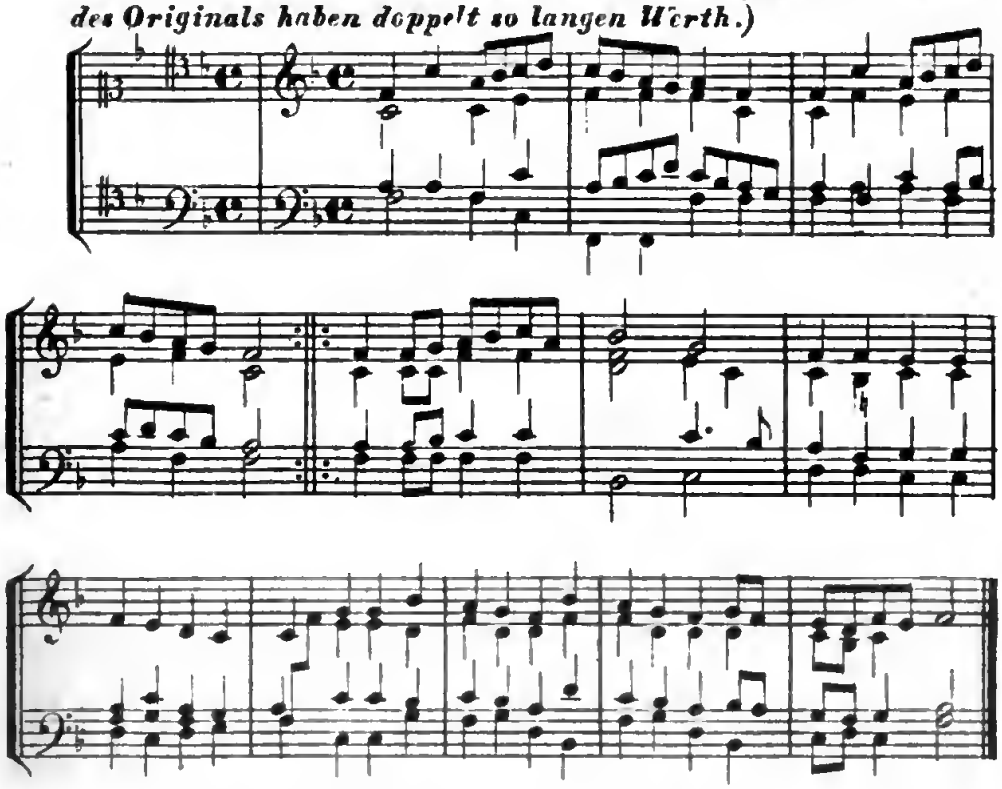
XXII. Den iersten ronde. Pour quoy. fol. 8.



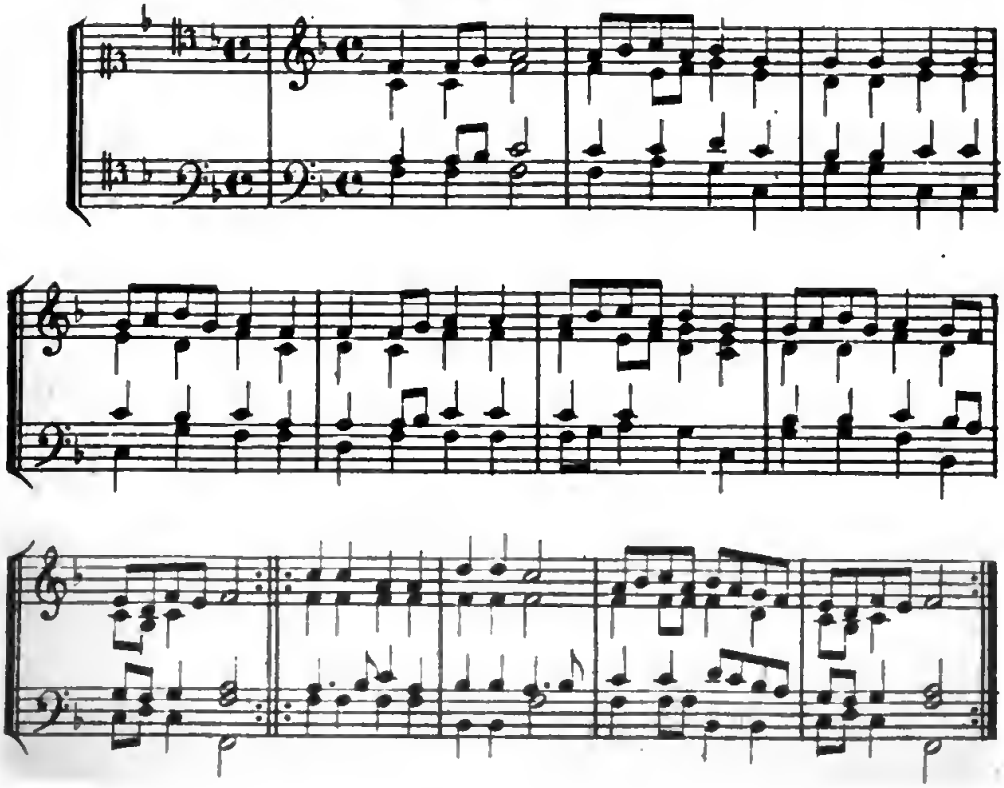


XXIII. Den IIII. Ronde. fol. 8.

(Von hier ab theile ich nur den Klavierauszug mit. Die Noten des Originals haben doppelt so langen Werth.)



XXIV. Den VI. Ronde. fol. 9. (Siehe № 26.)



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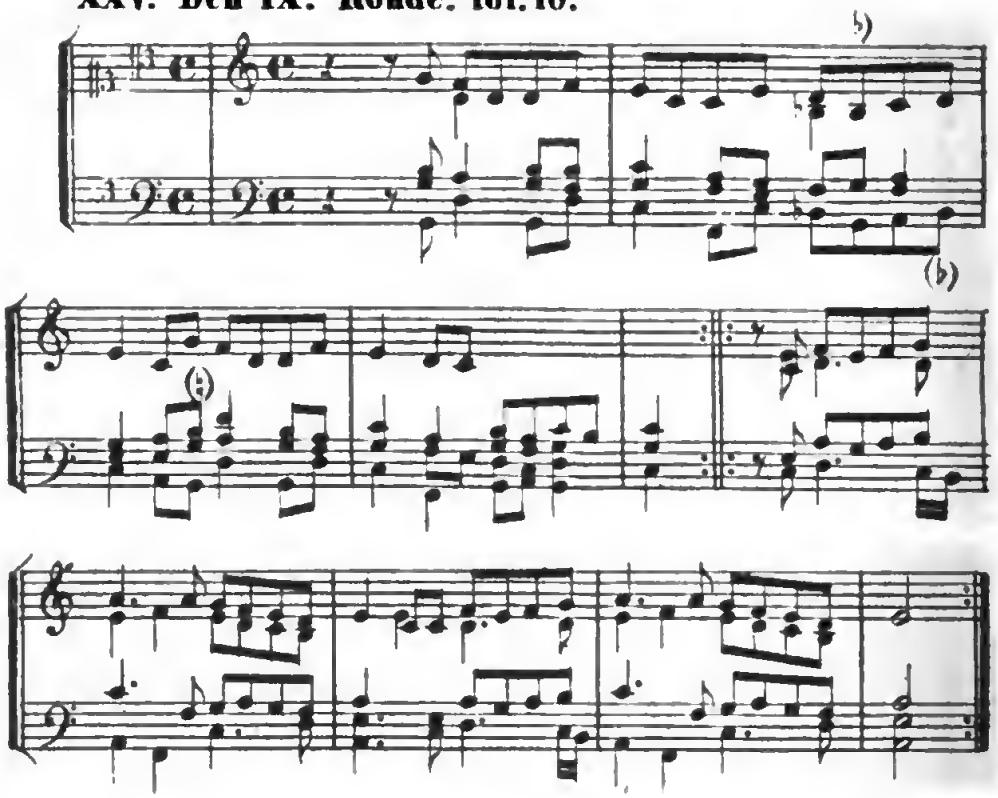
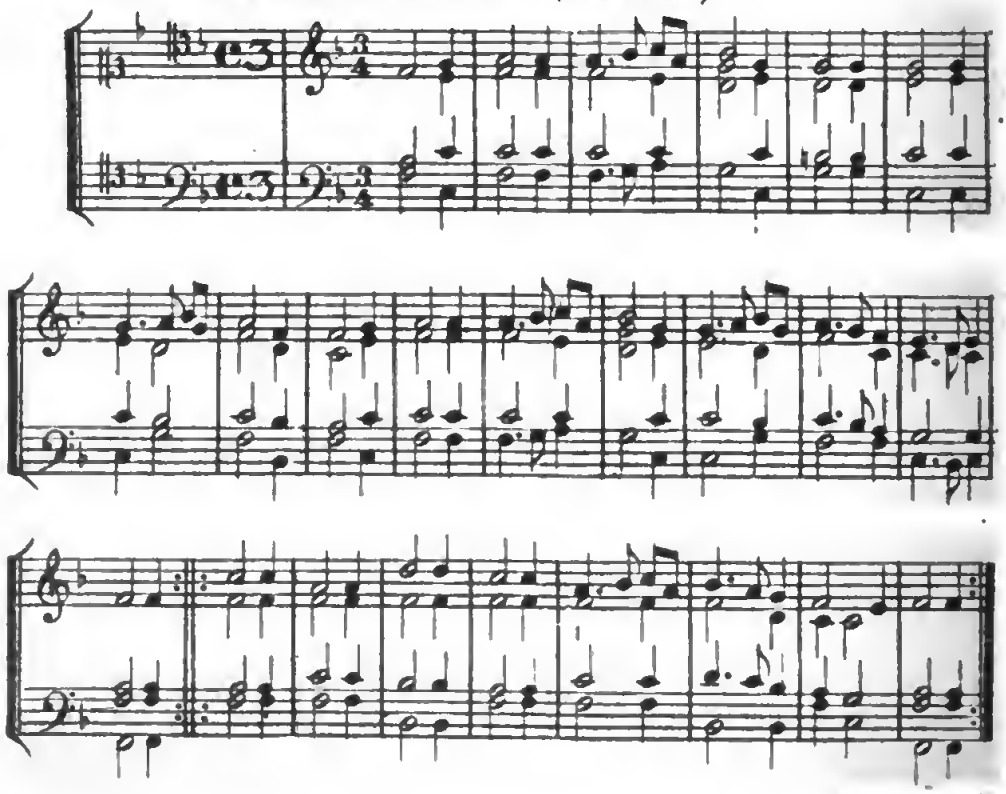
XXV. Den IX. Ronde. fol. 10.



XXVI. Salterelle. fol. 10. (Siehe N?24.)



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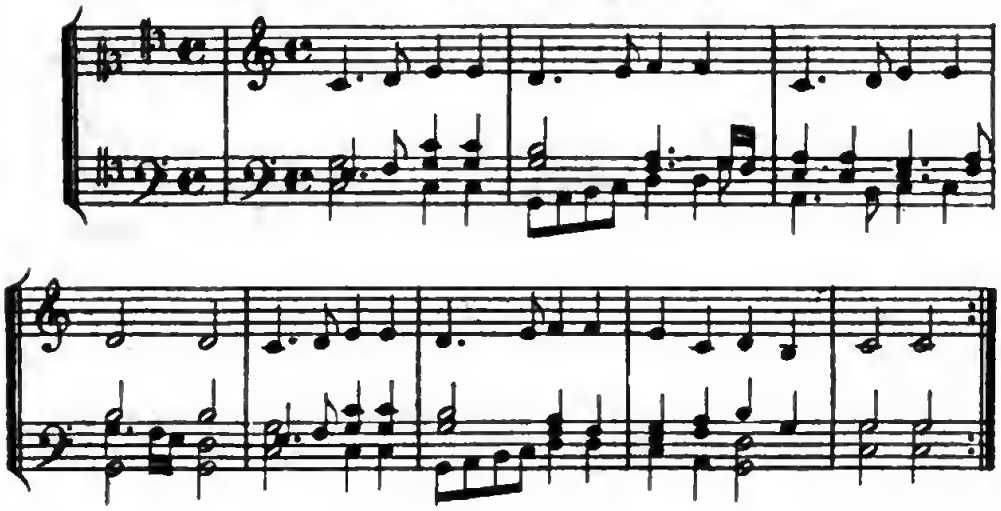
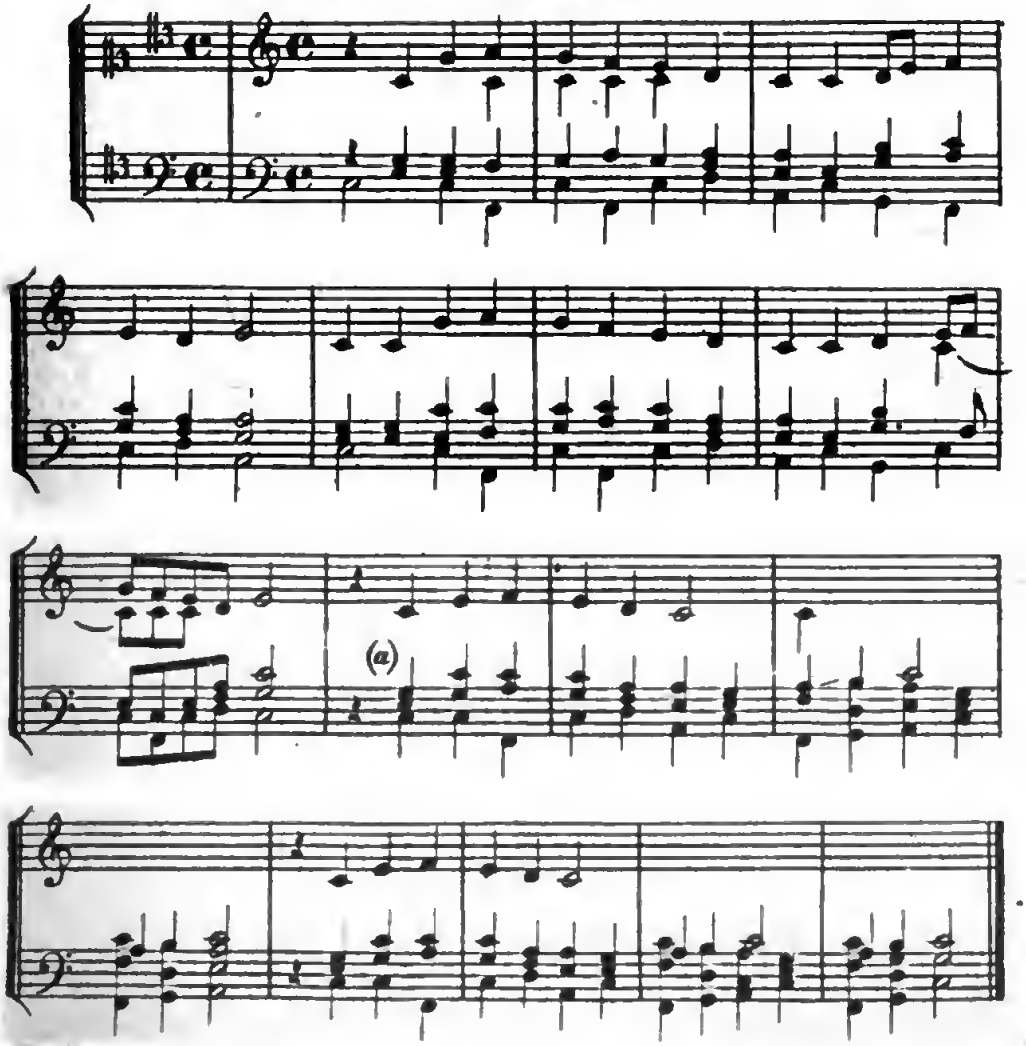
XXVII. Danse de Hercules oft maticine. fol. 11.



XXVIII. Den tweeden Allemainge. fol. 11.



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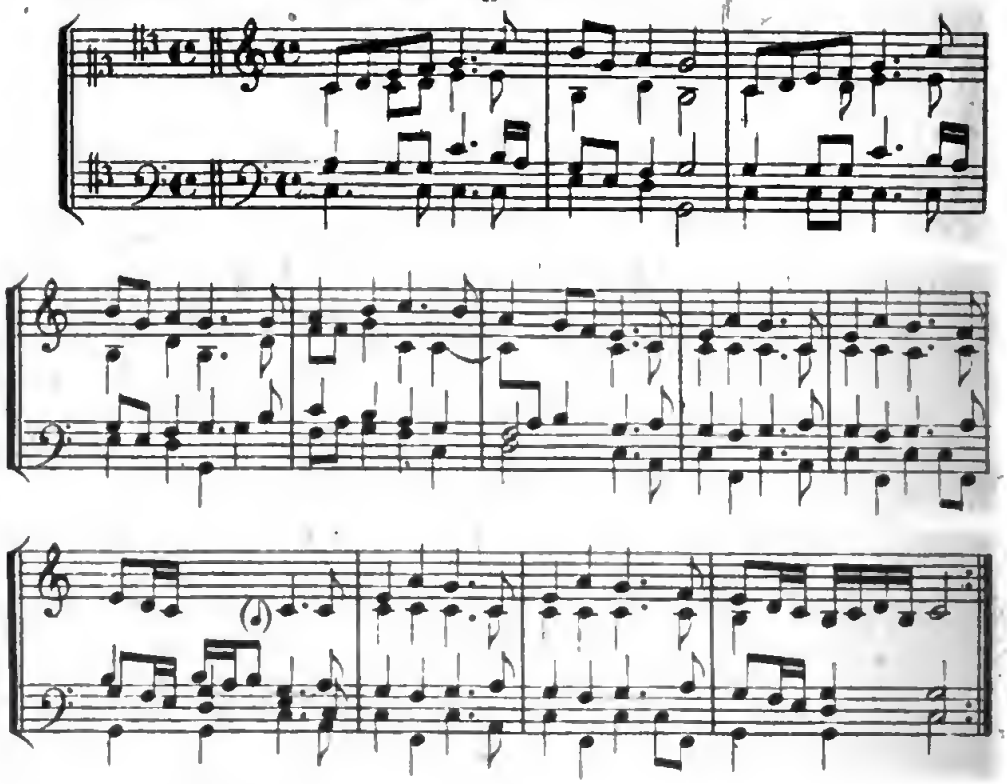
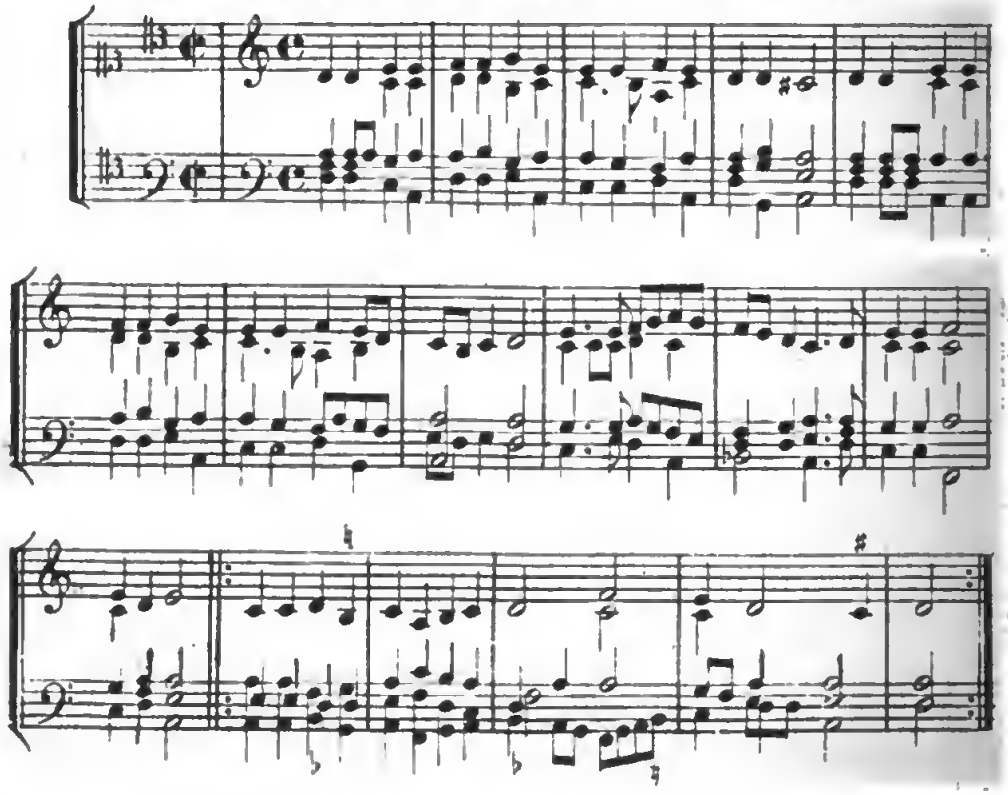
XXIX. Den V. Allemainge. fol. 12.



XXX. 3. Pavane. Mille ducas. fol. 13. (*Vergleiche N? 37.*)



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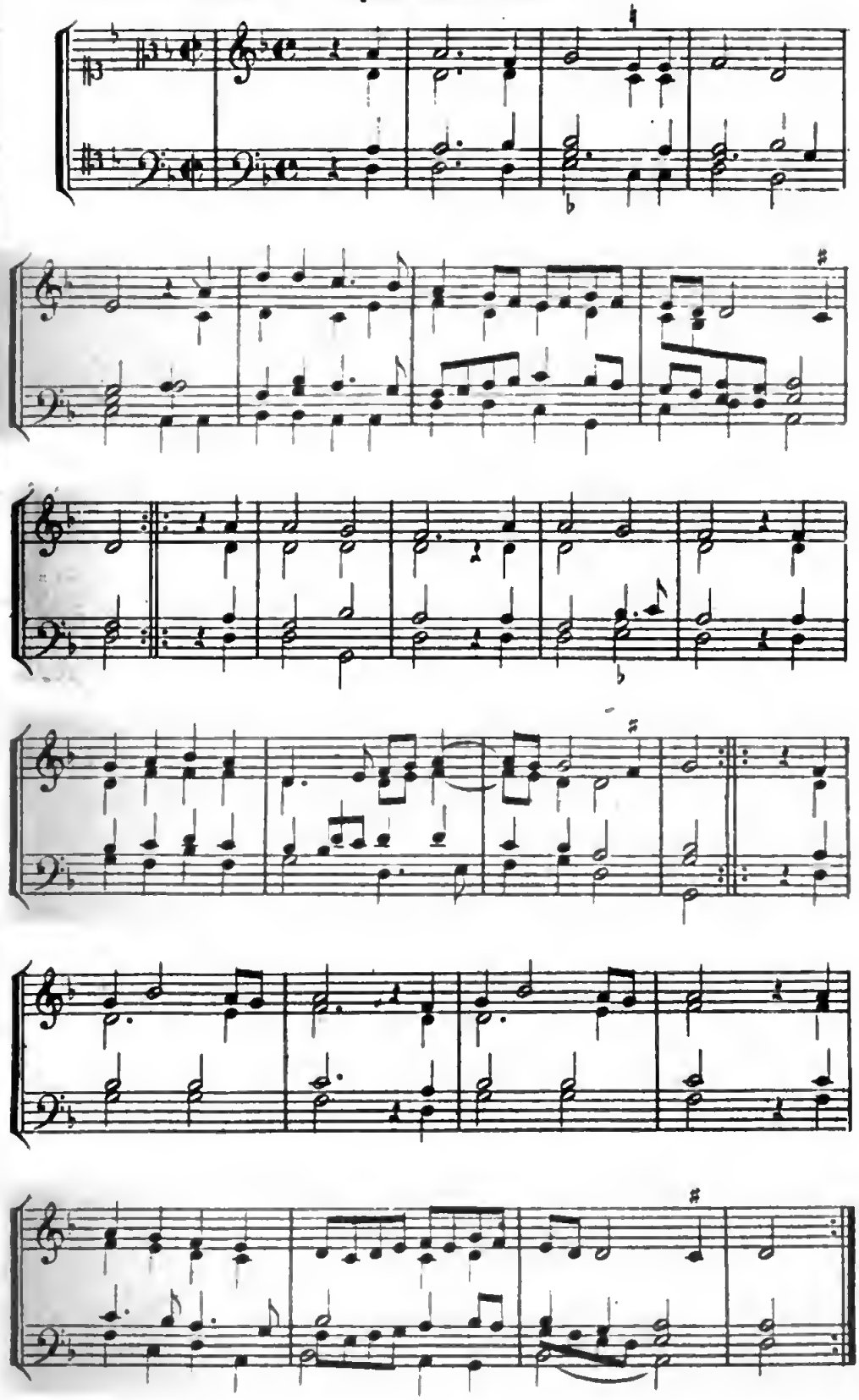
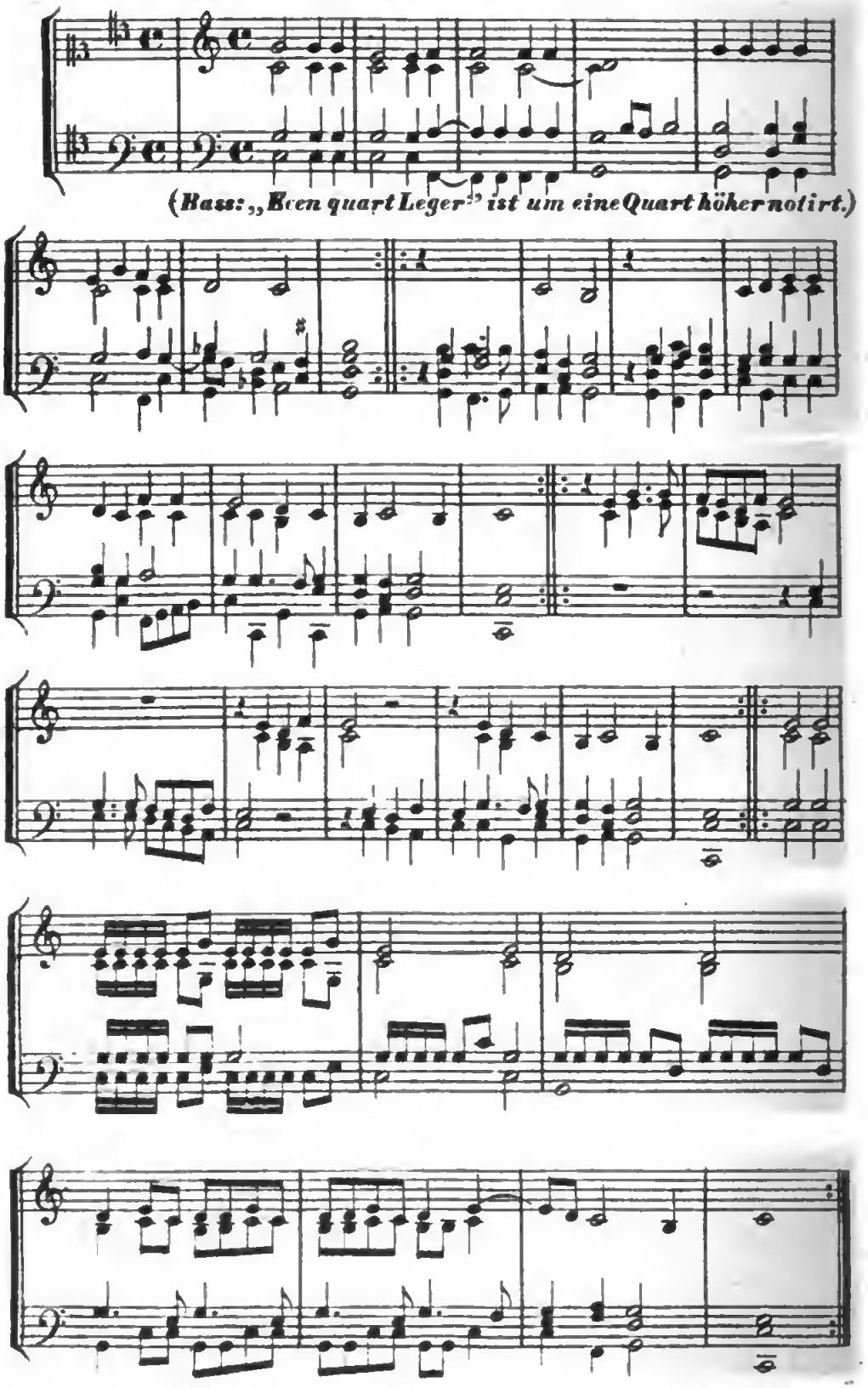
XXXI. Pavane. Si par souffrir. fol. 13.

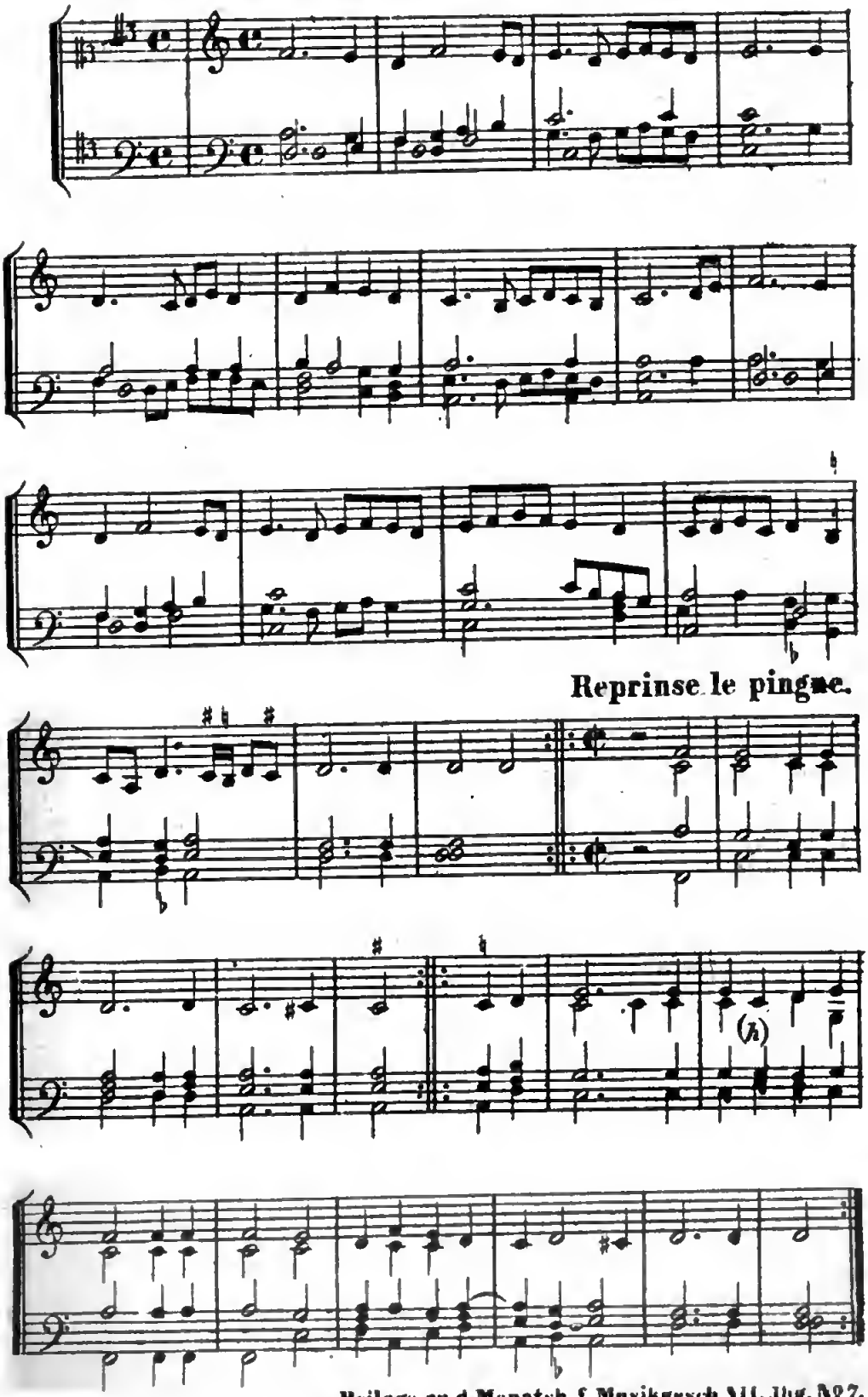


XXXII. Pavane. La Bataille. fol. 13.

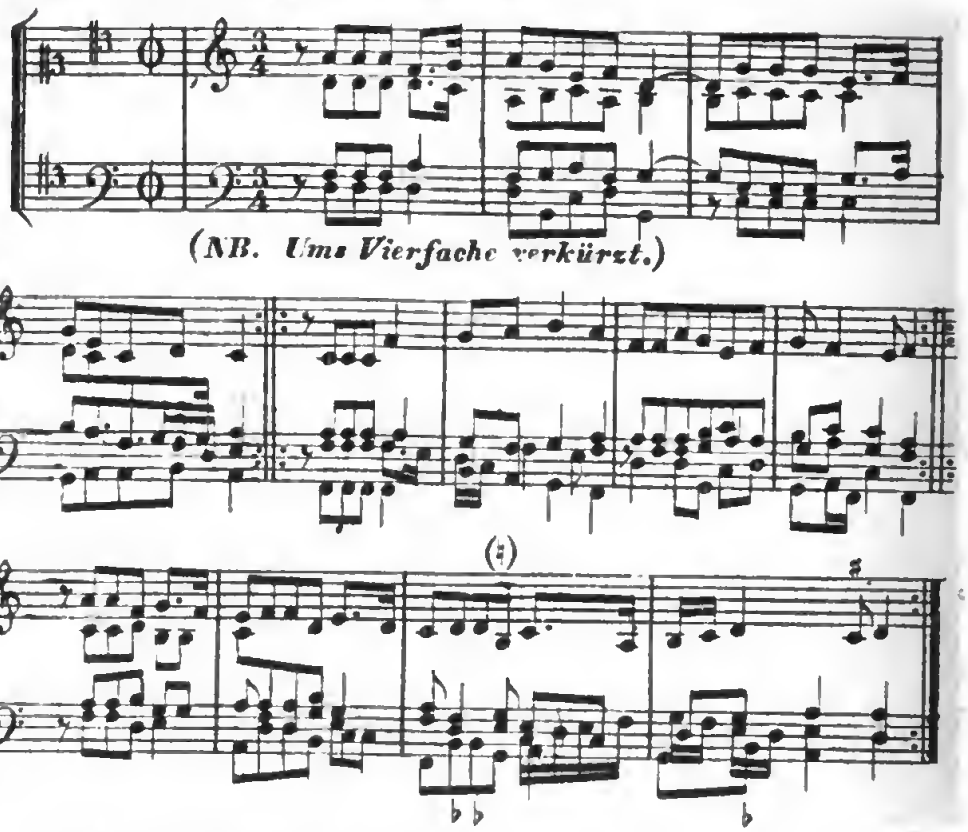


(*Bass: „Een quart Leger" ist um eine Quart höher notirt.*)

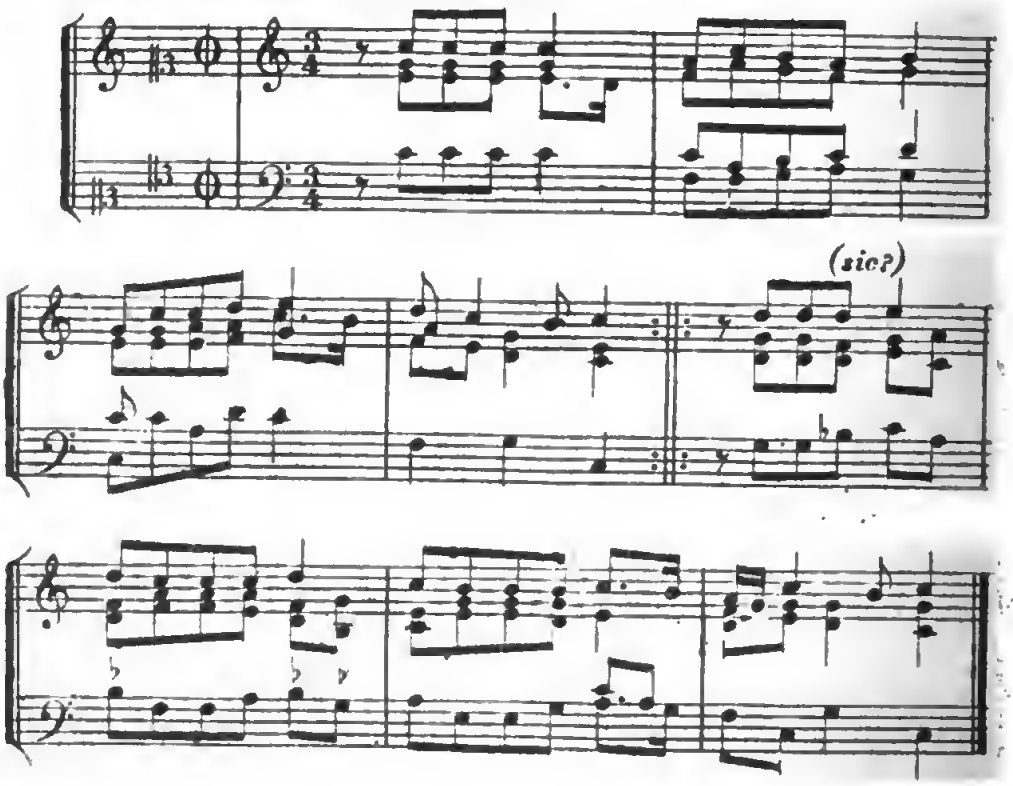
XXXIII. Passe et medio. fol. 14.



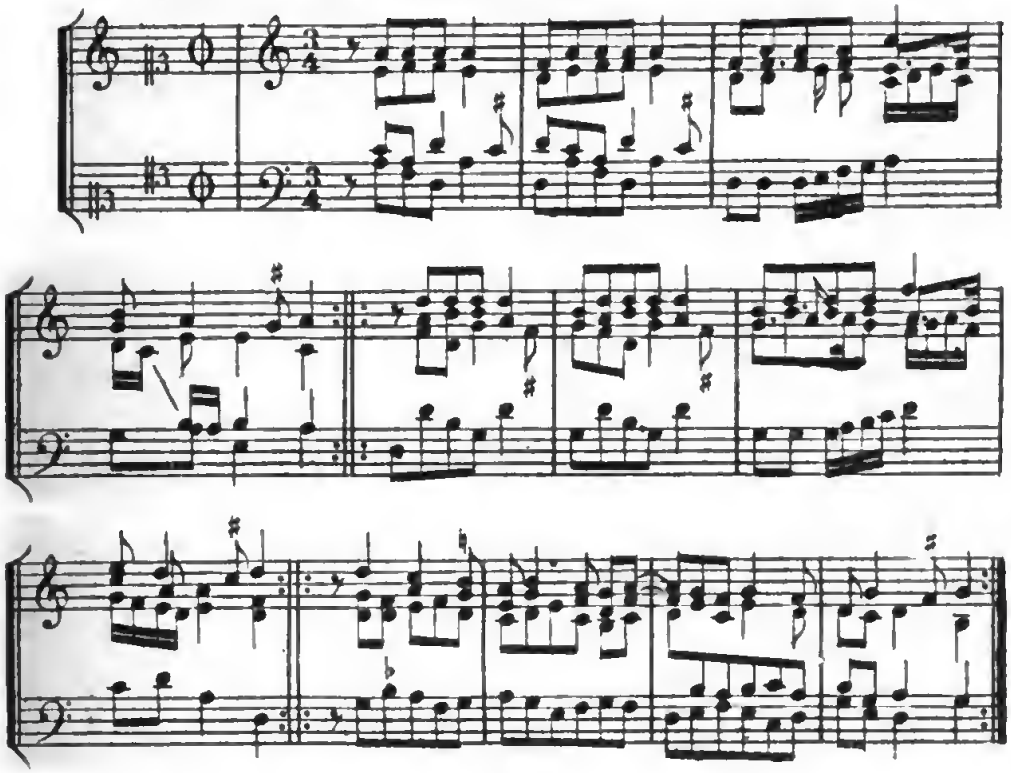
XXXIV. 4. Gaillarde. fol. 15.



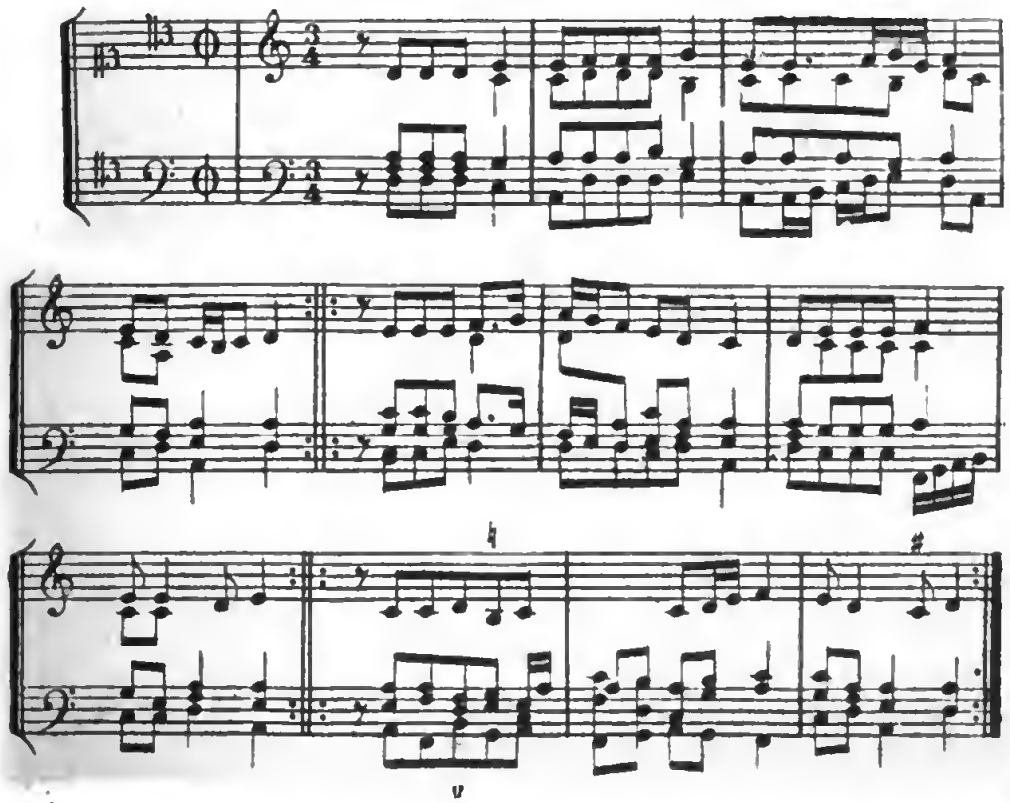
XXXV. 12. Gaillarde. fol. 16.



XXXVI. 13. Gaillarde. fol. 16.



XXXVII. 10. Gaillarde. Mille ducas. fol. 16. (*Vergleiche N? 30.*)

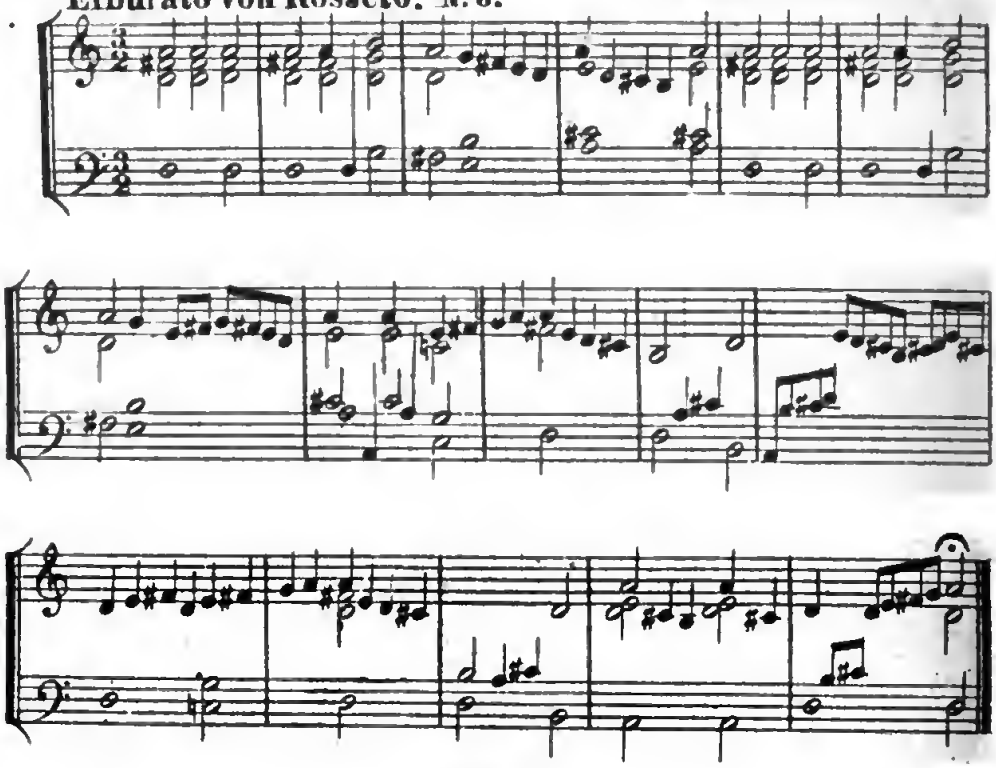


XXXVIII.

Lautenbuch von Hans Gerle. Nürenberg bei Jeron. Formschneider 1552.

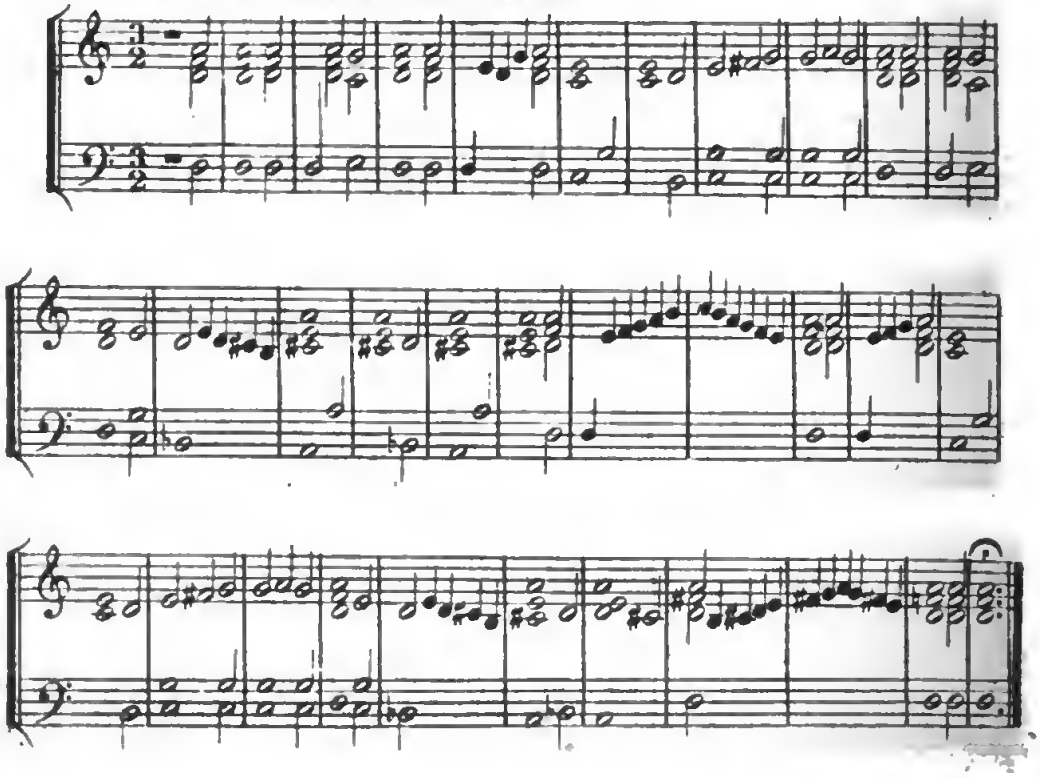
(Siehe Monatsh. IV, 39)

Elburato von Rosseto. №8.



XXXIX.

Padoana von Rosseto. №2.



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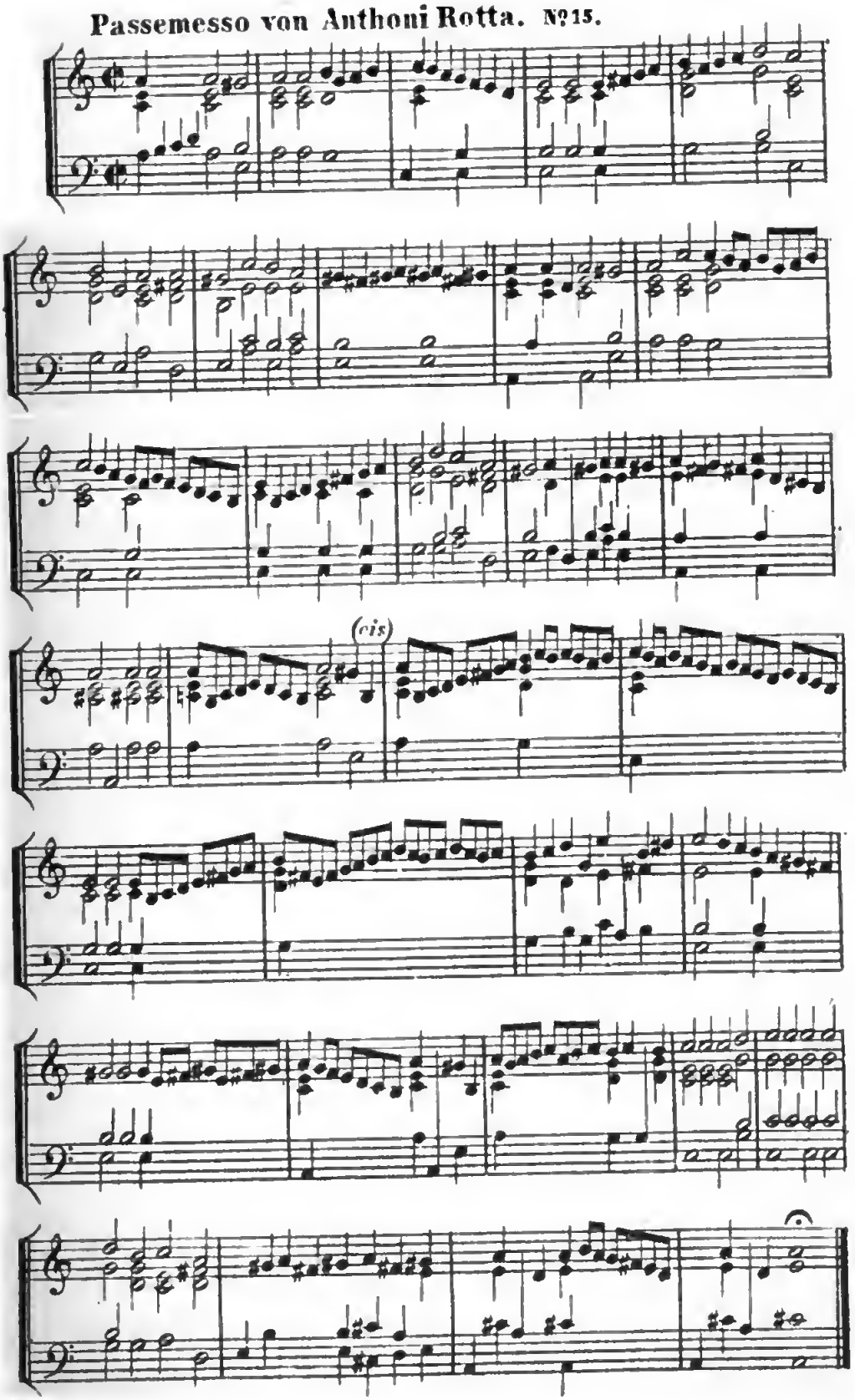
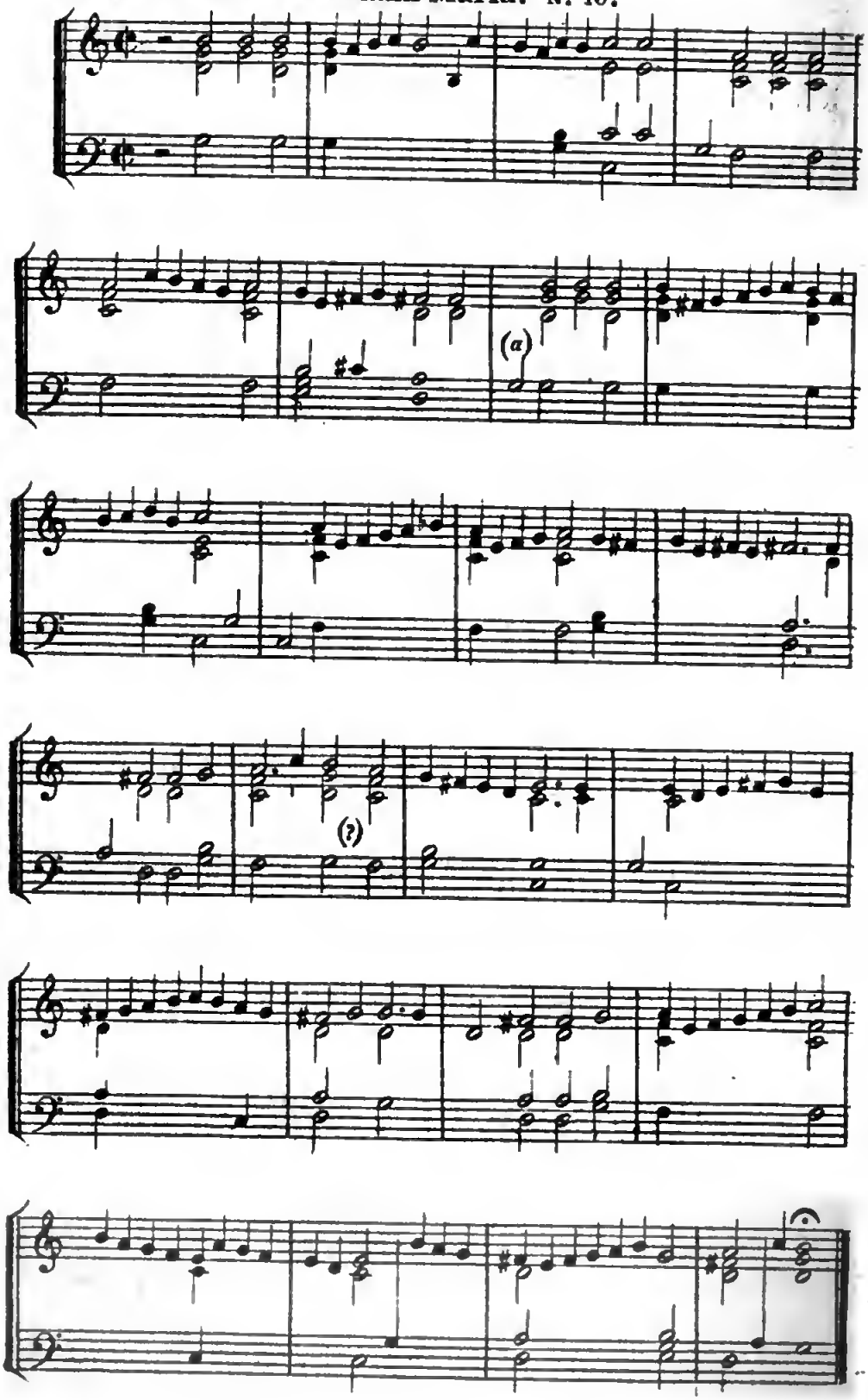
XL.

Passemesso von Anthoni Rotta. №15.



XLI.

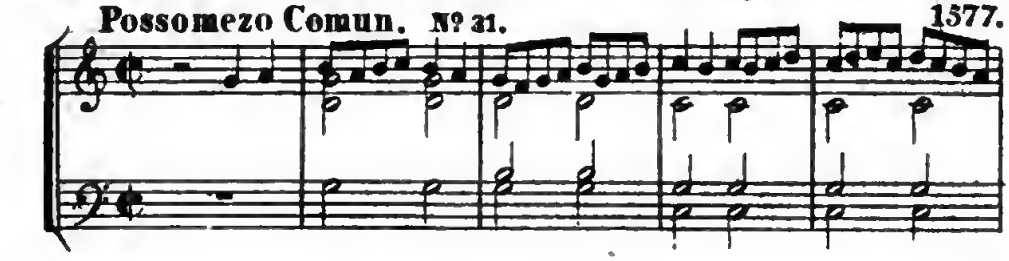
Salterello von Johann Maria. № 10.

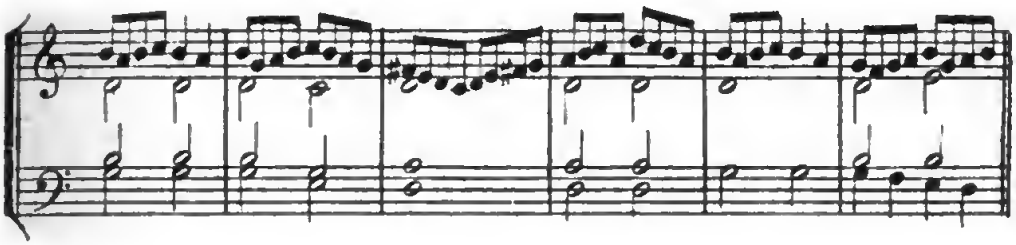


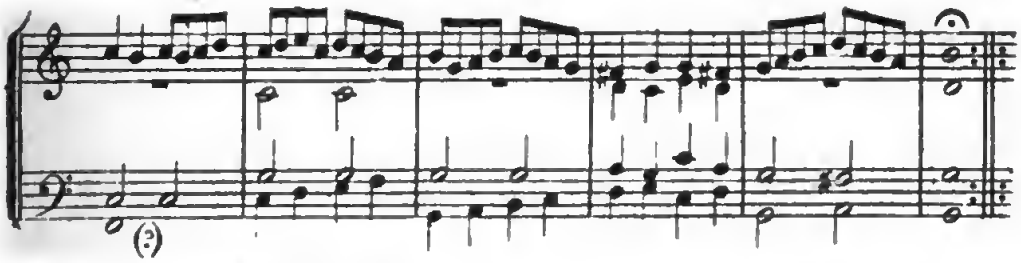
XLII. Bernhard Schmid.

Tabulaturbuch auff Orgel und Instrument. Strassburg bei Bernhard Jobin 1577.

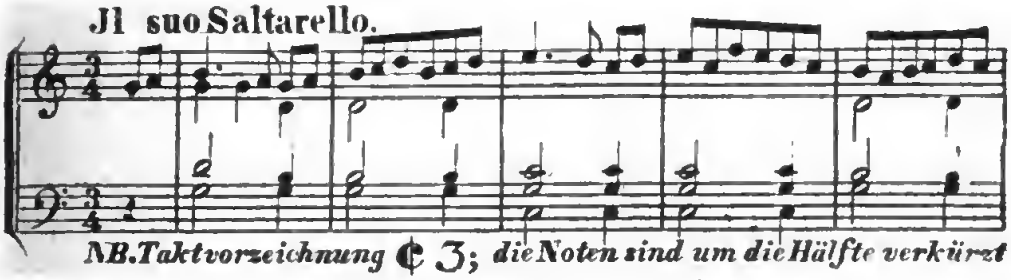
Possomezo Comun. Nº 21.



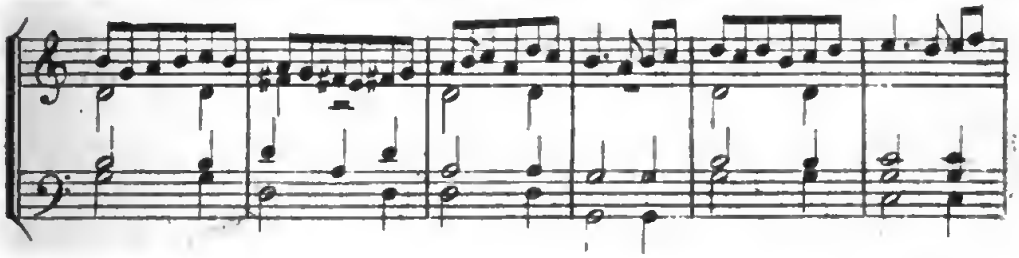


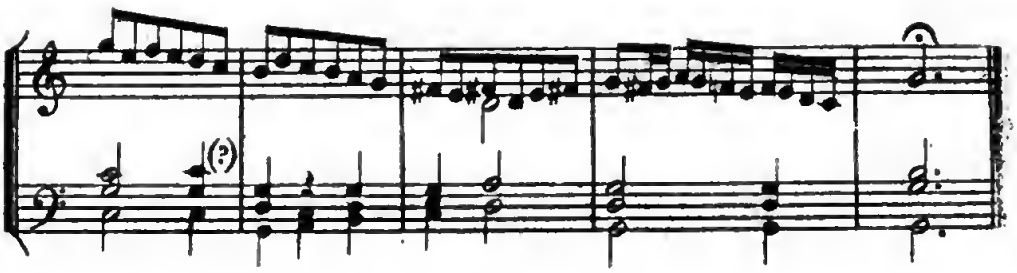


Jl suo Saltarello.



NB. Taktvorzeichnung ¢ 3; *die Noten sind um die Hälfte verkürzt*





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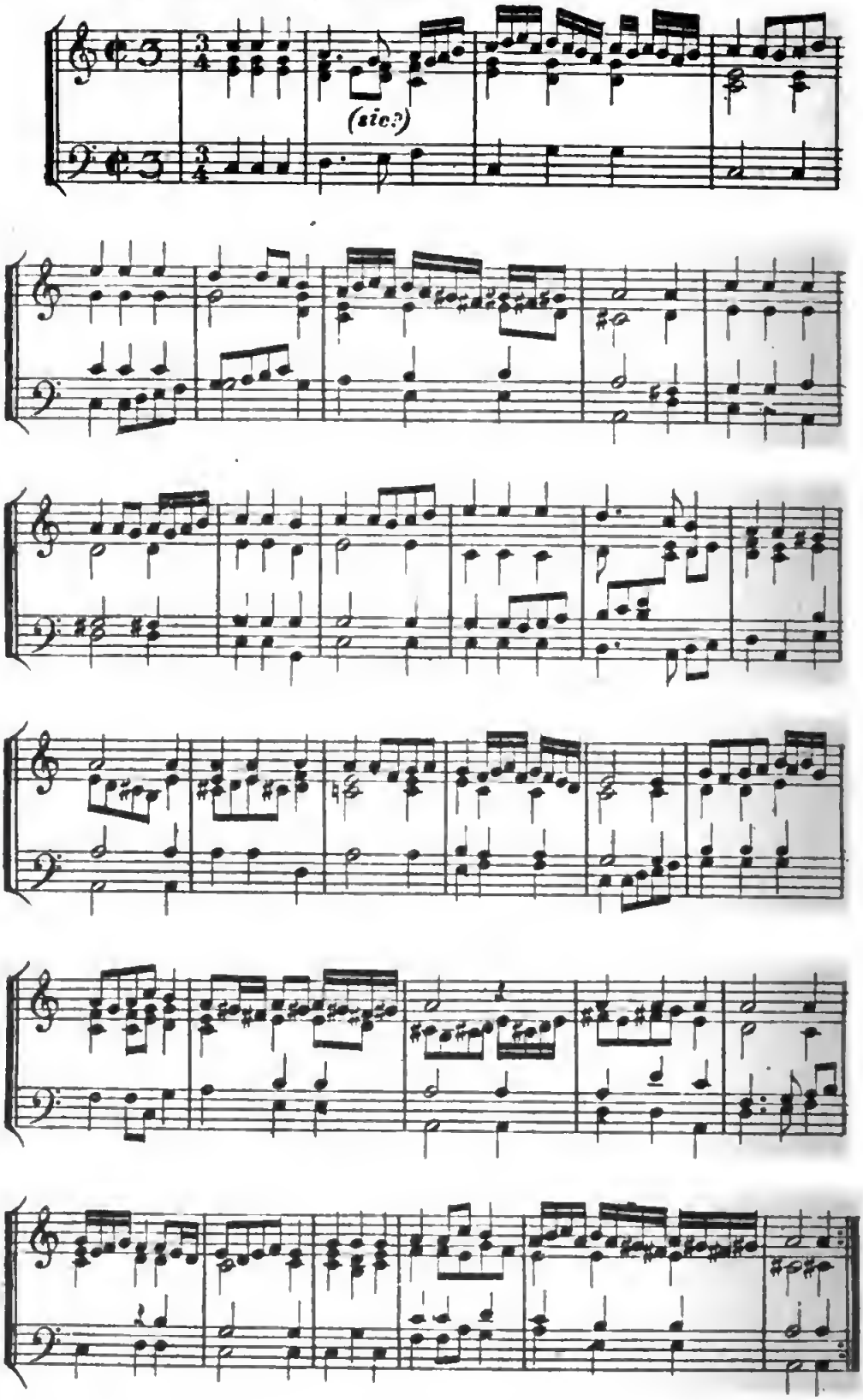
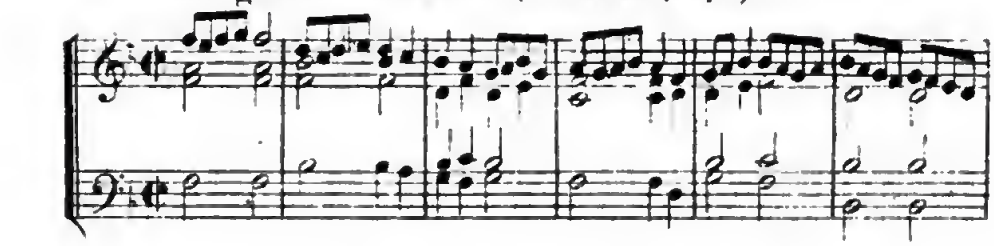
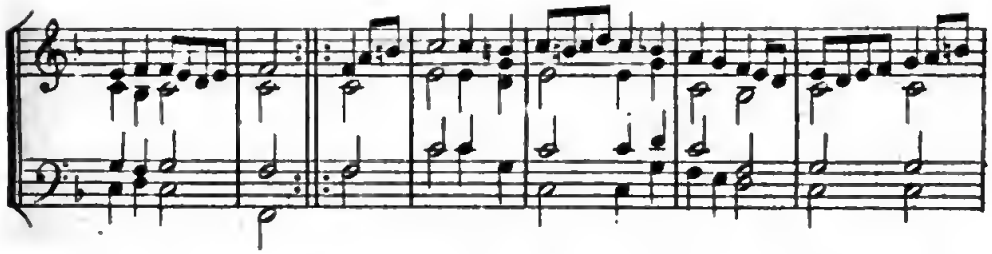
XLIII.

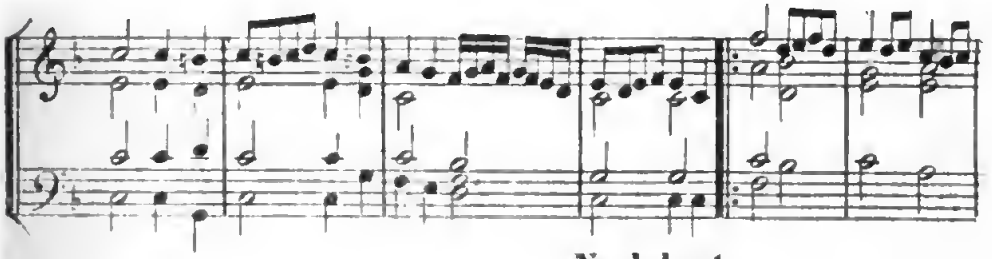
Galliarde. Francoisa. № 35.



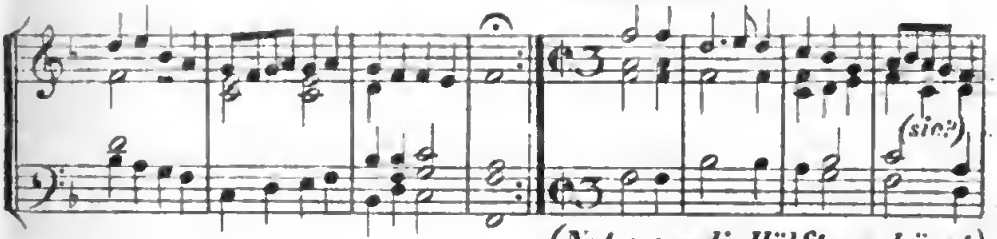
Ein guter Hofdantz. (Bogen Z 3, N:2).



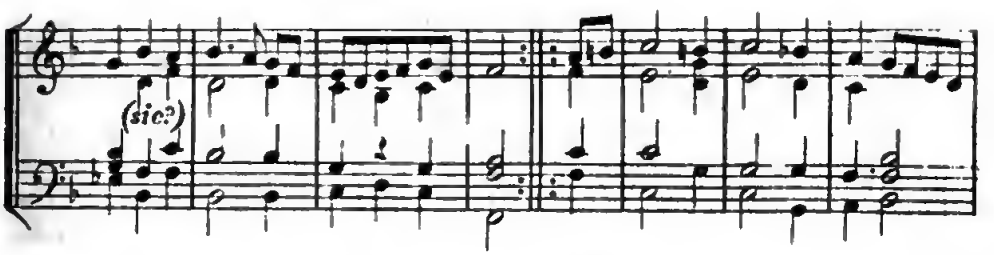


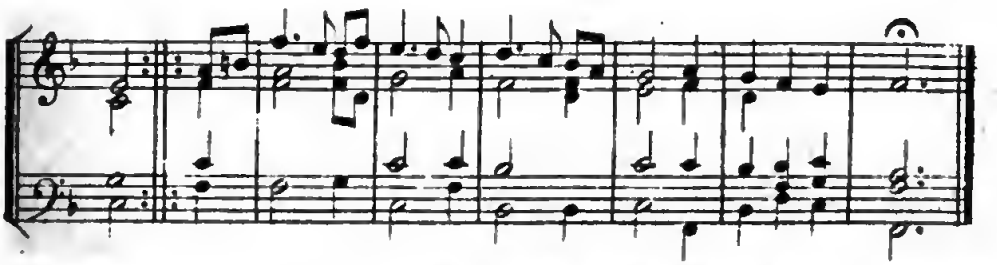


Nachdantz.



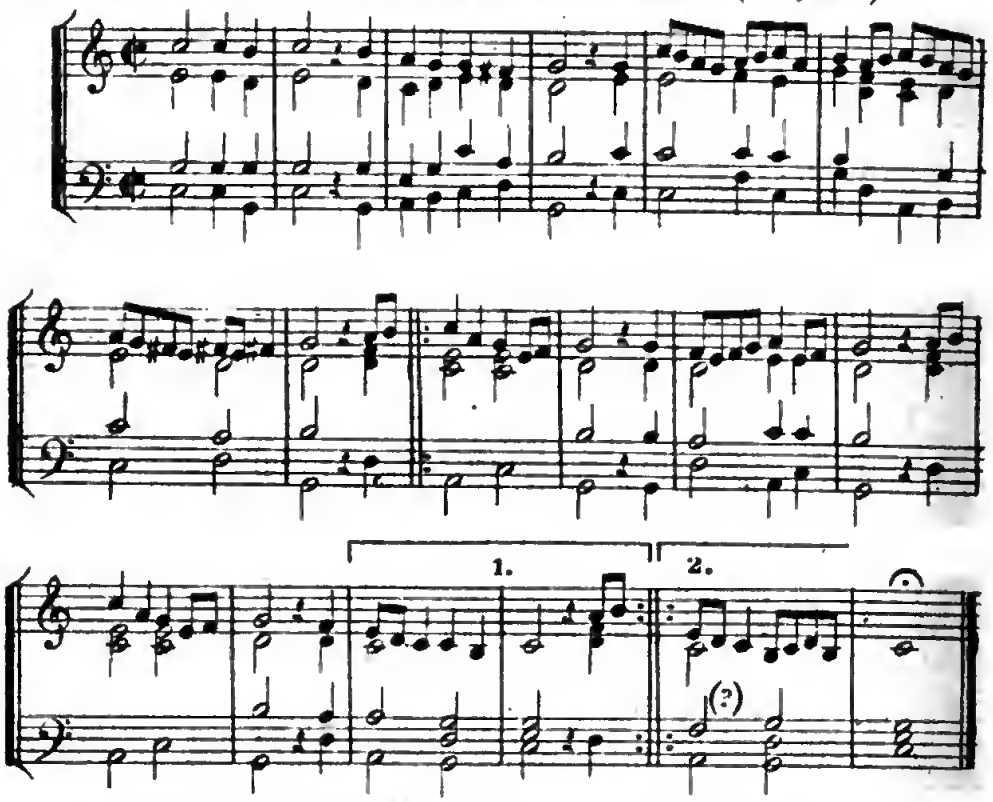
(Noten um die Hälfte verkürzt)



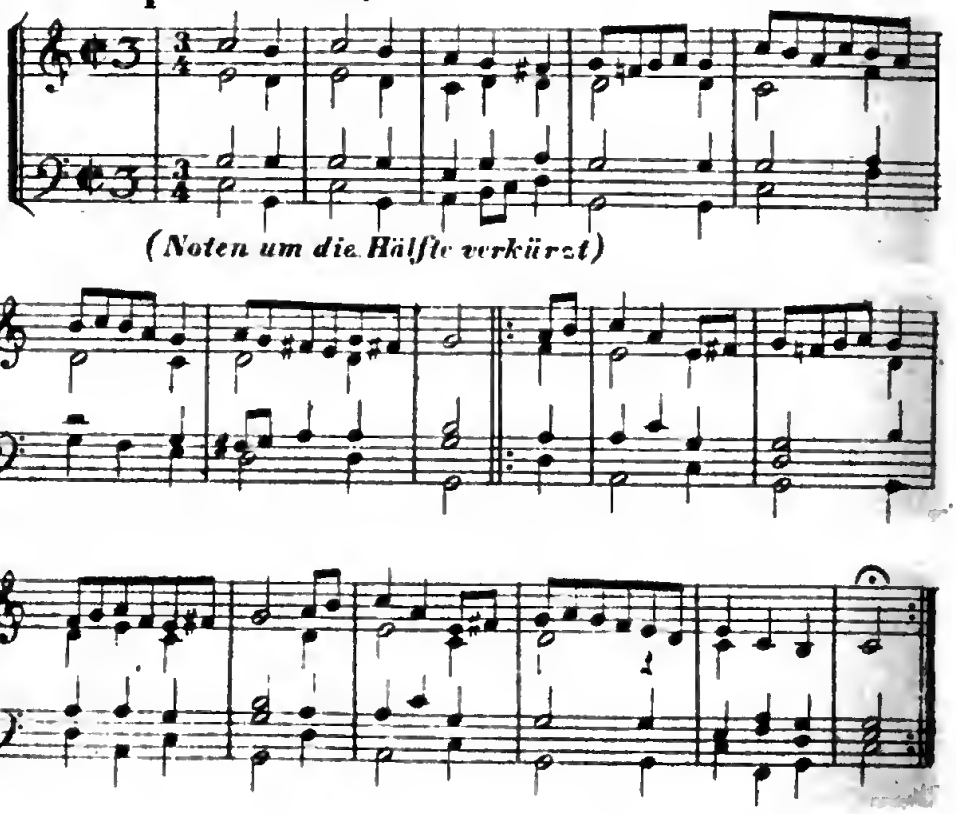


XLV.

Alemando novello. Ein guter neuer Dantz. (Z 5, № 7).



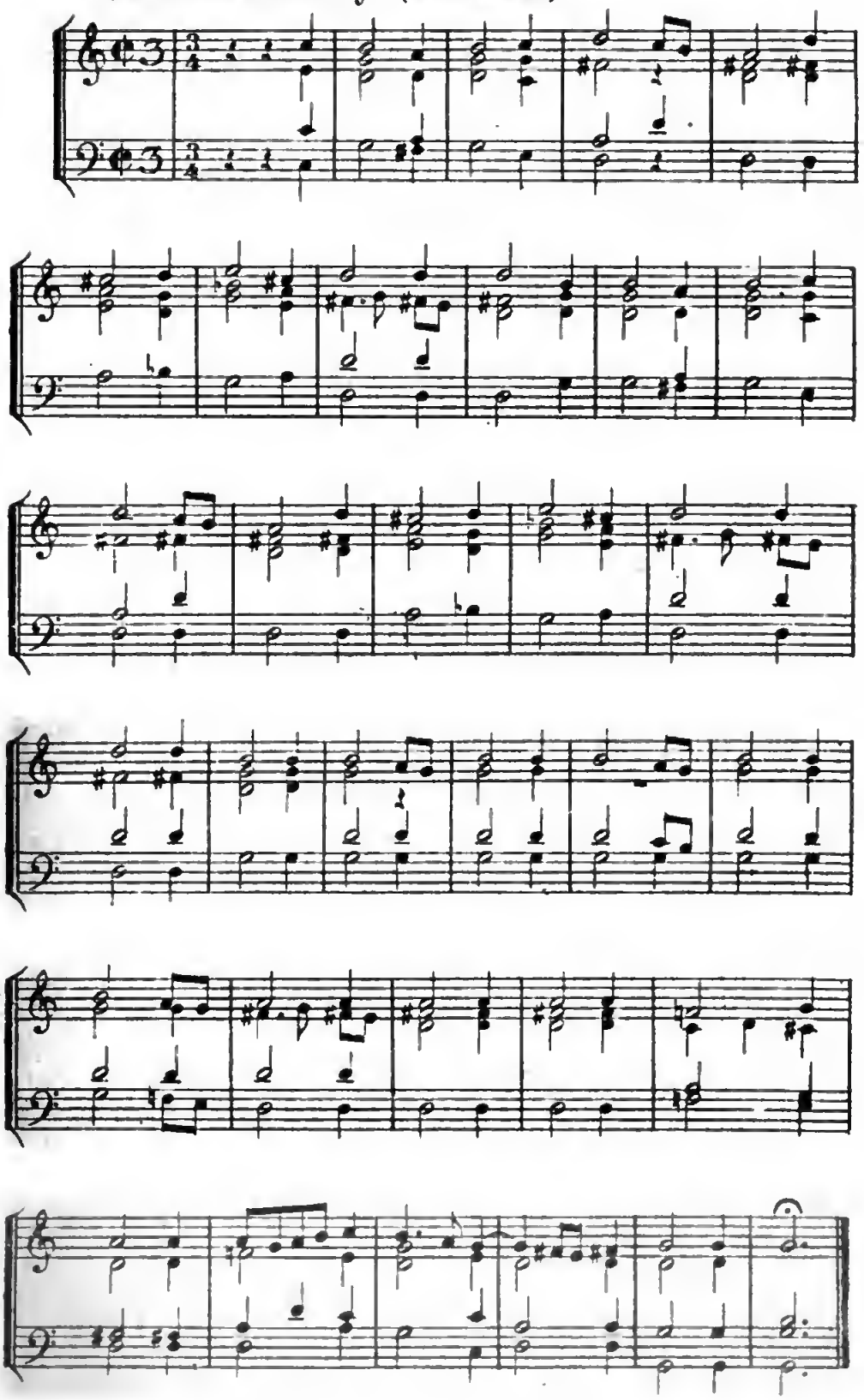
Proportz darauf.



(Noten um die Hälfte verkürzt)

XLVI.

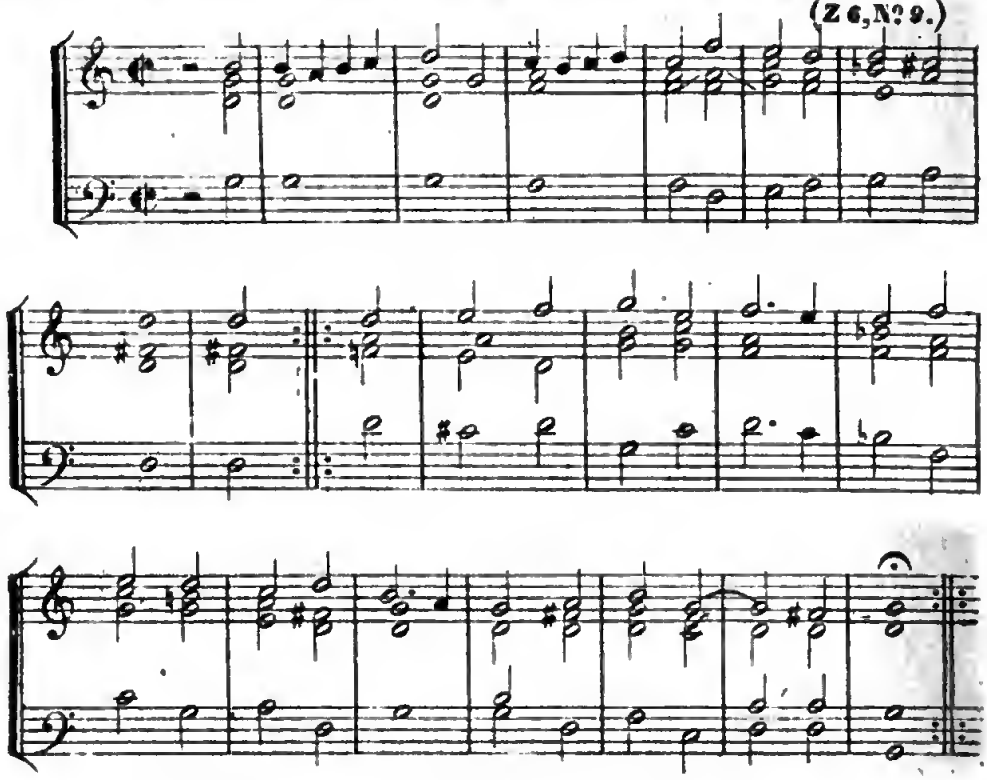
La corante du roy (Z 5 ohne N?)



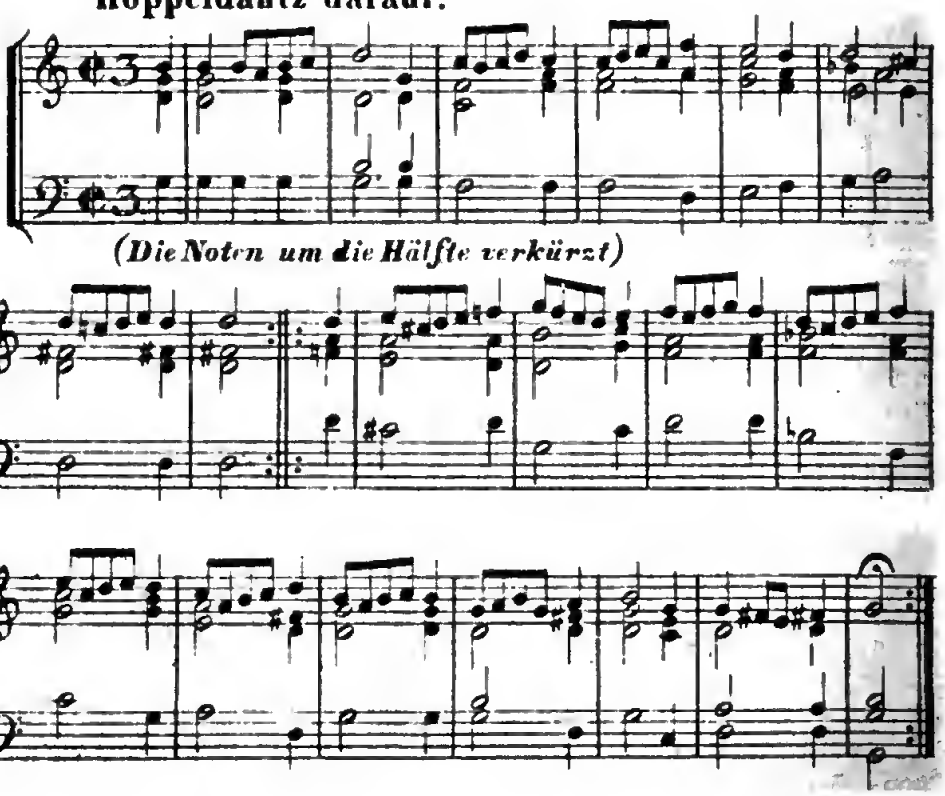
XLVII.

Ein guter neuer Dantz. Du hast mich wollen nemen. J. P. O.

(Z 6, № 9.)



Hoppeldantz darauf.



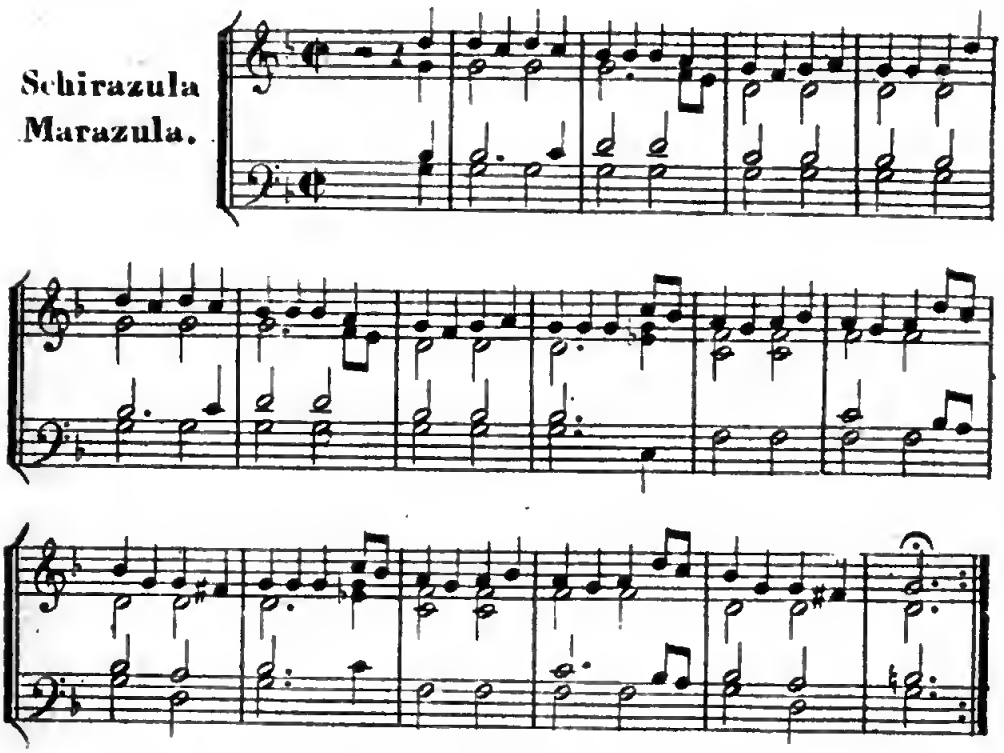
(Die Noten um die Hälfte verkürzt)

XLVIII.

Jacob Paix:

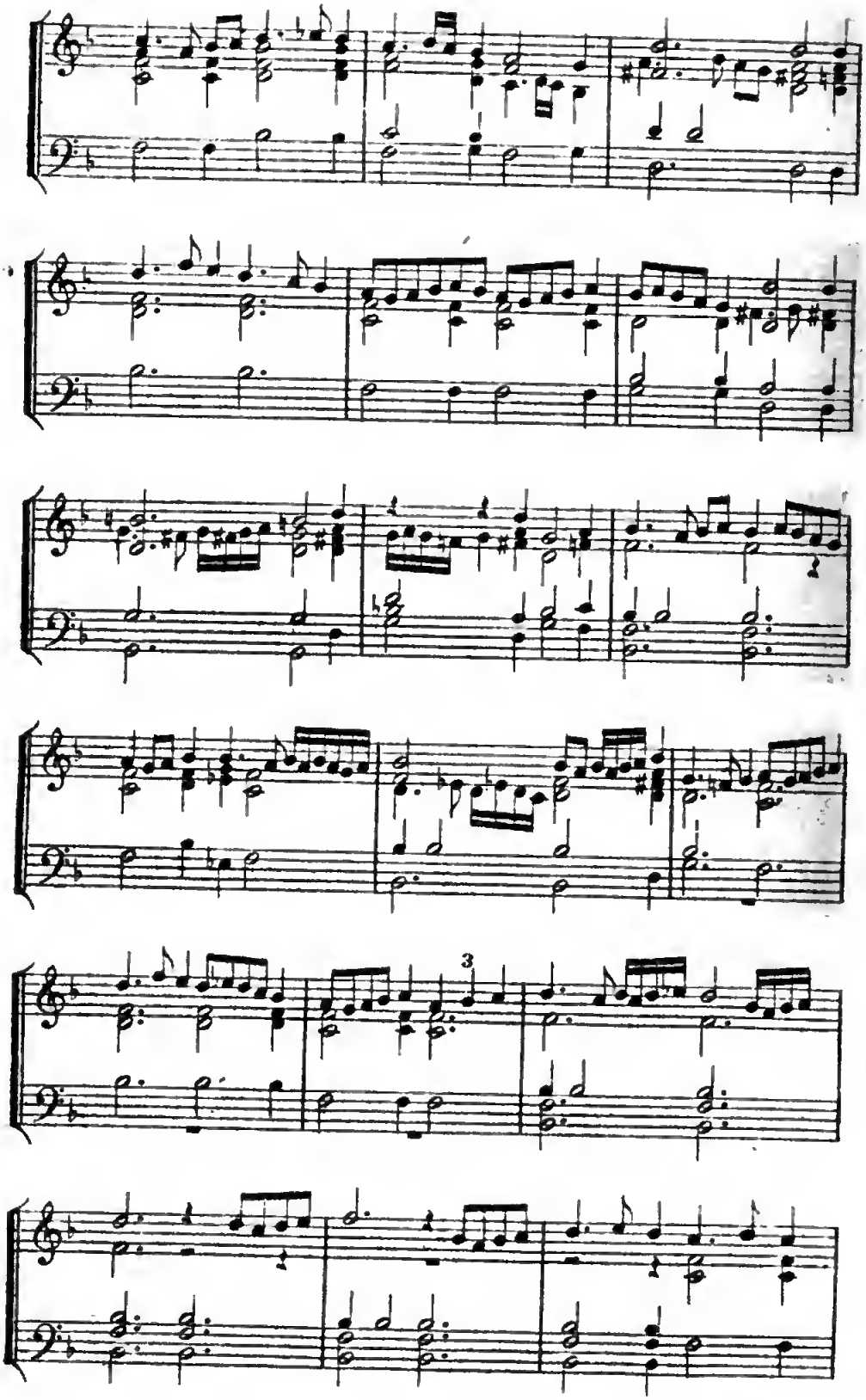
Orgel Tabulaturbuch, Laugingen bei Georgen Willert 1583.

Schirazula Marazula.



XLIX.

Padoana Venetiana. (Bogen Bb 2)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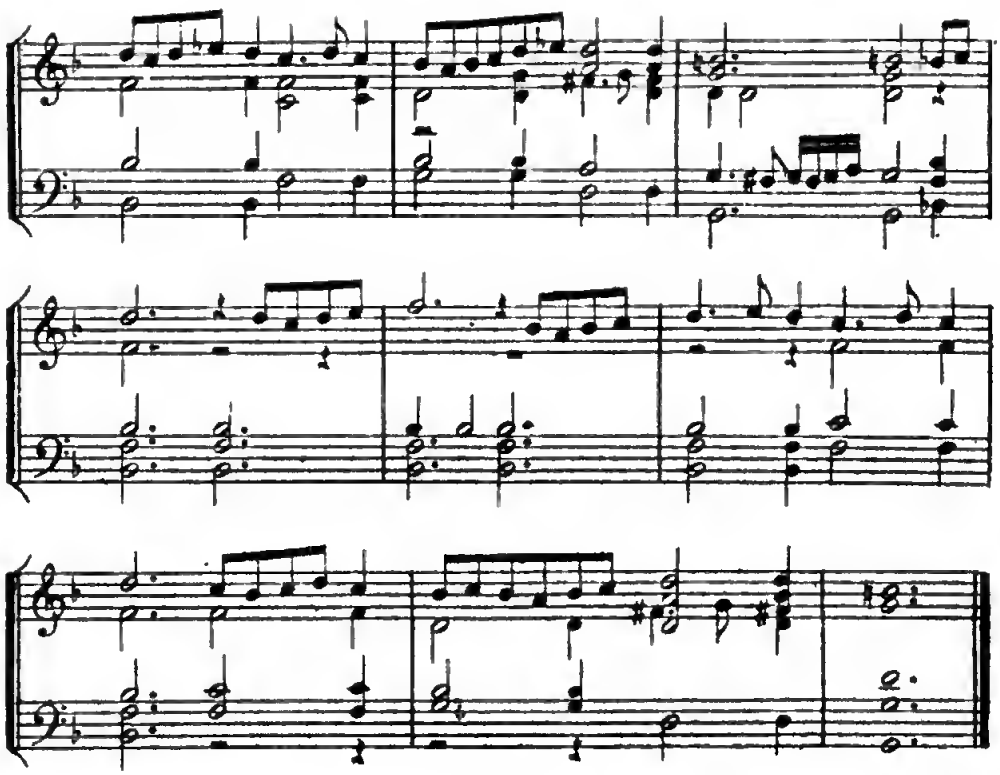
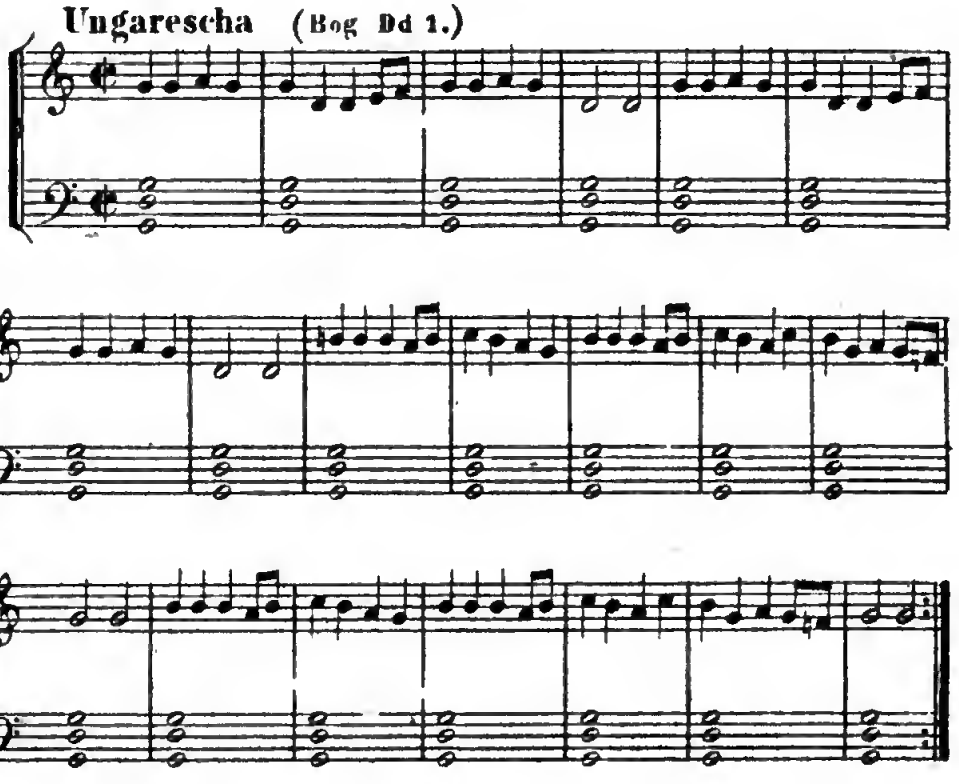
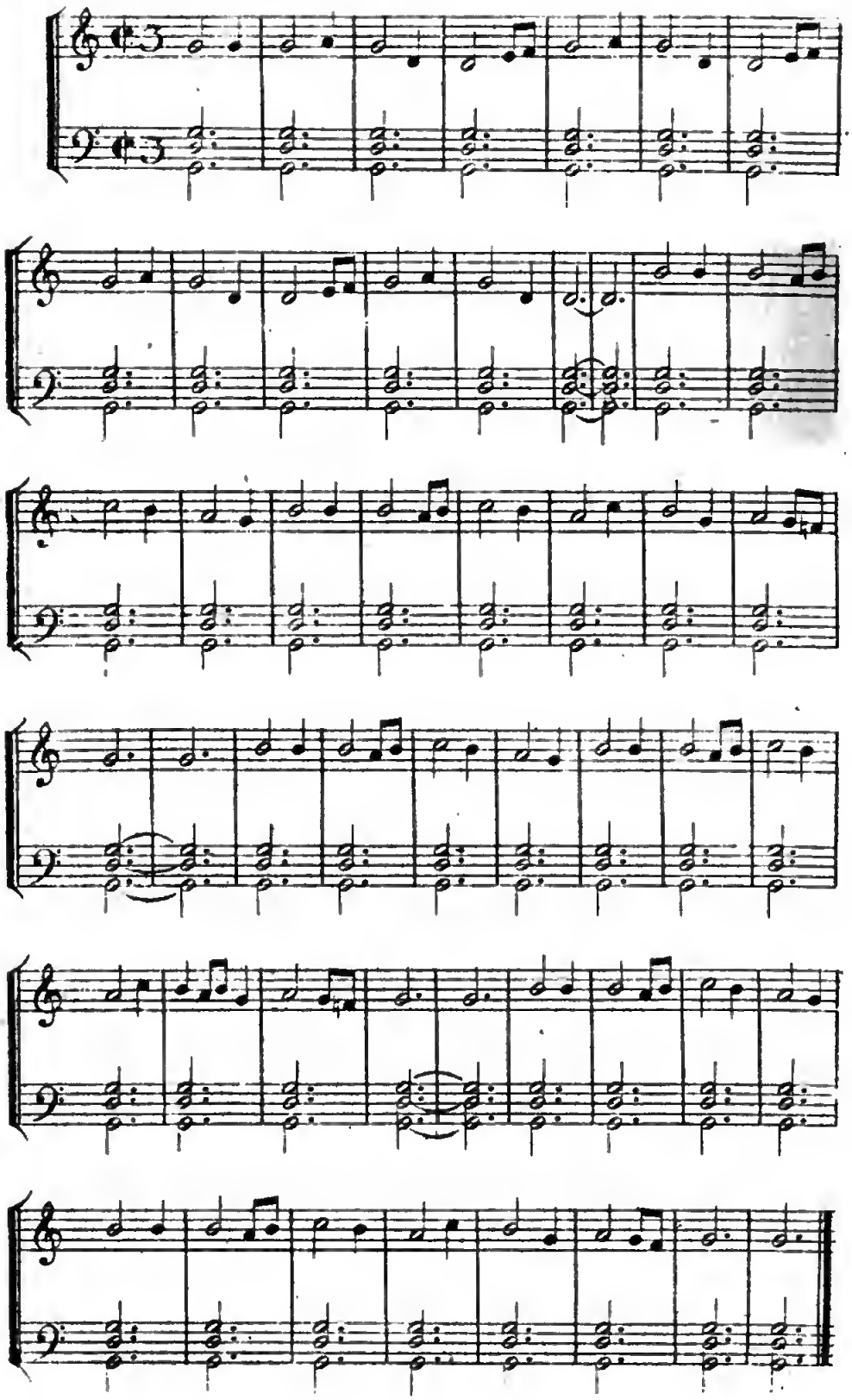


L.

Ungarescha (Bog Dd 1.)

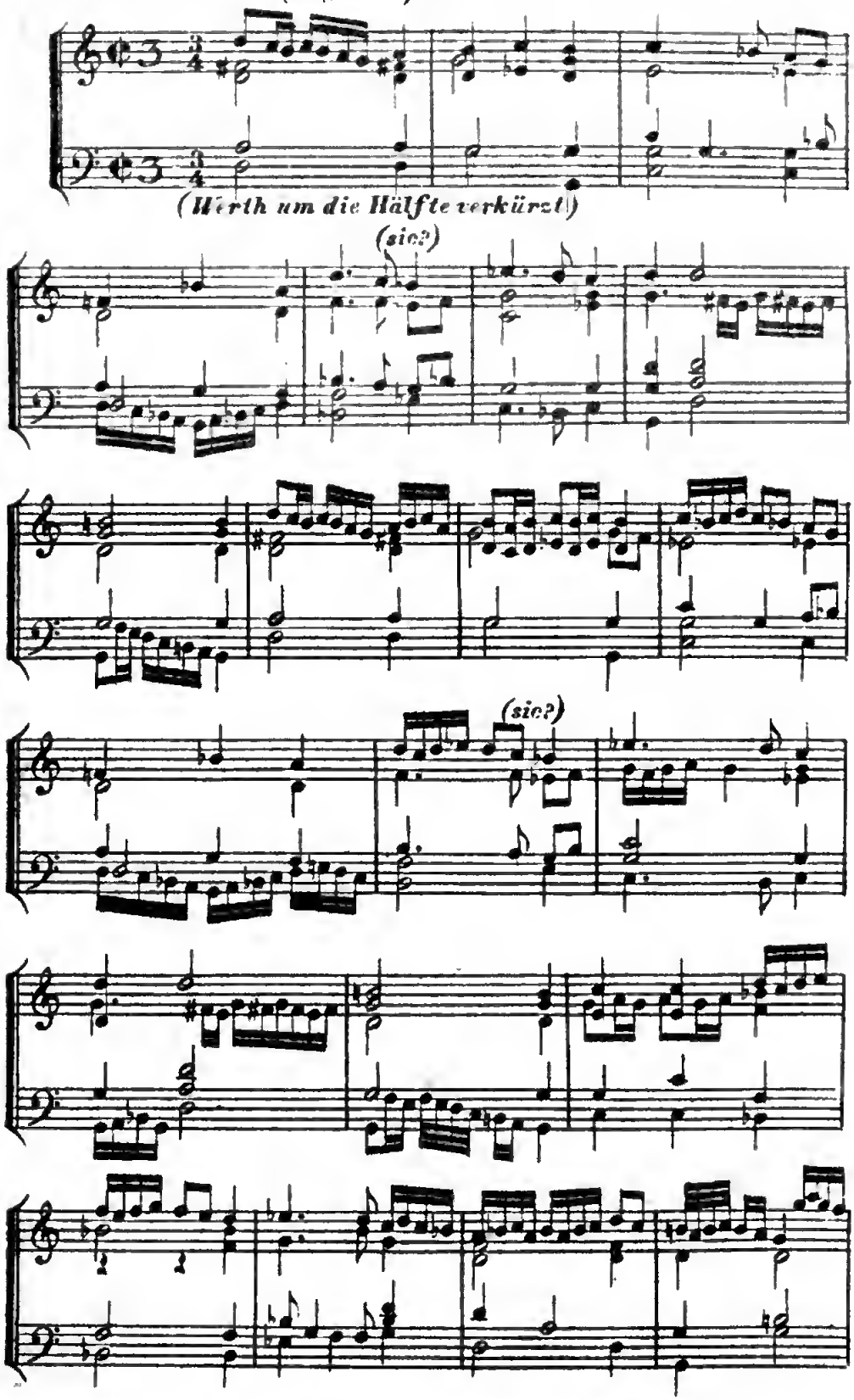


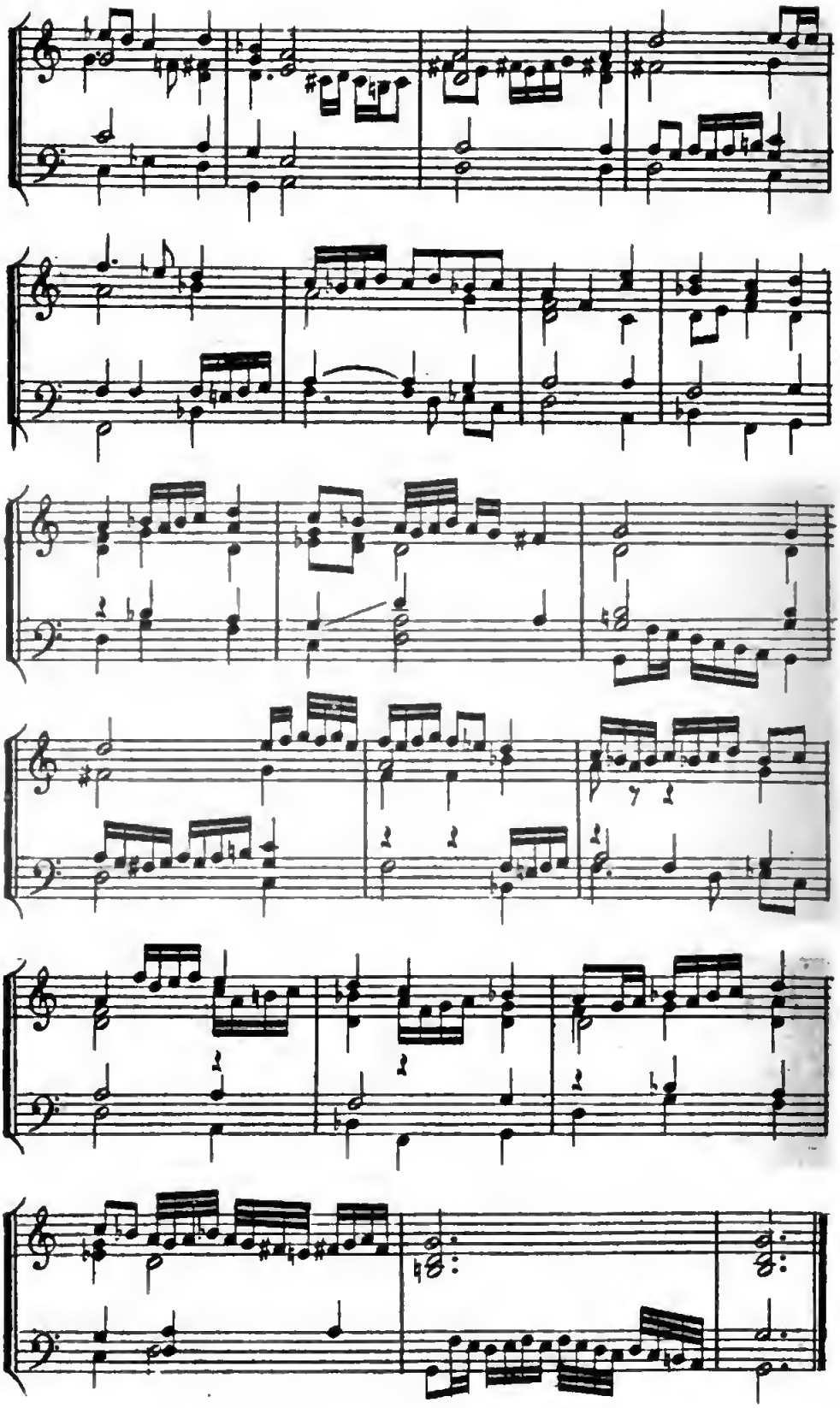
Saltarello.



LI.

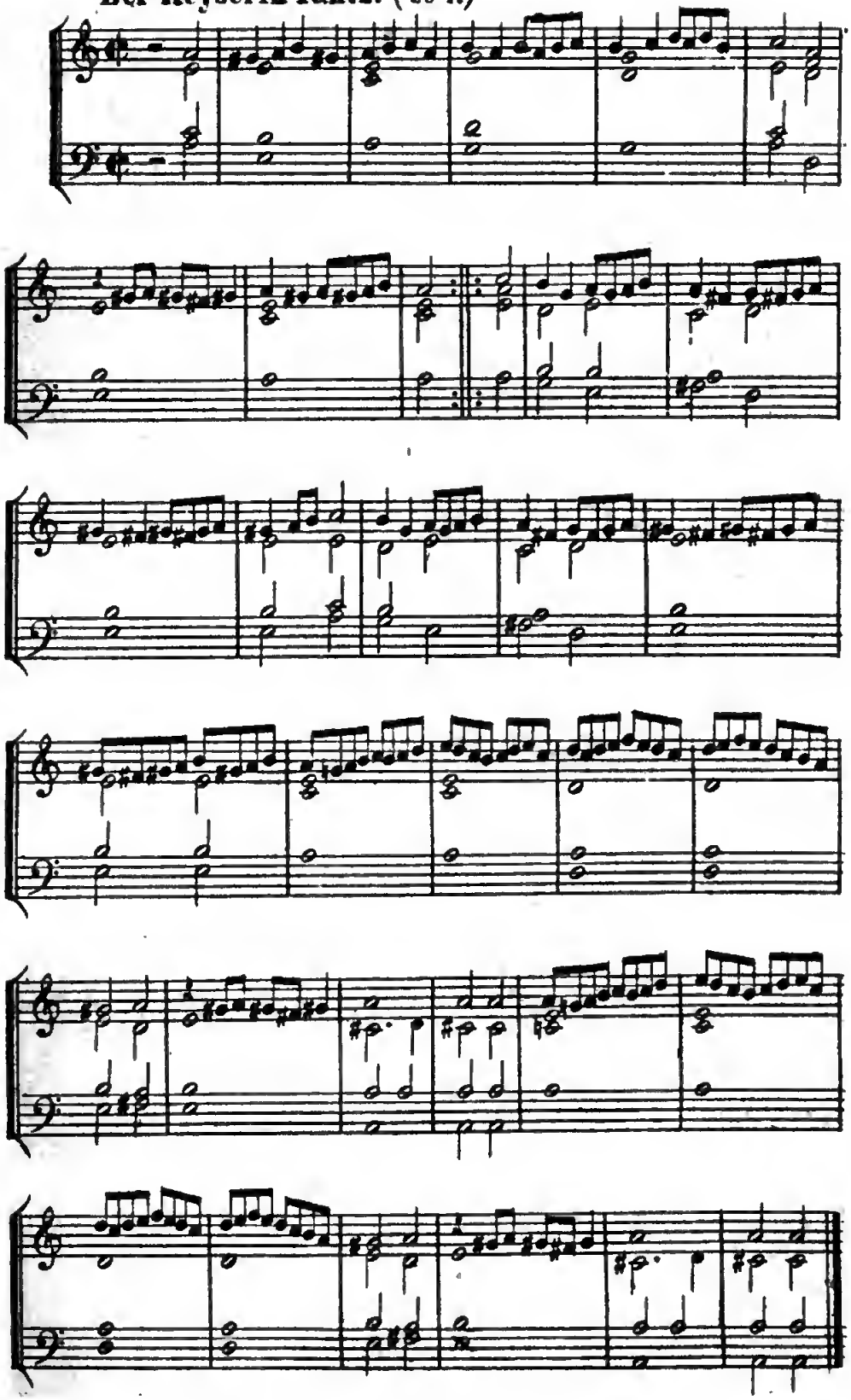
Saltarello. (Bog. Bb 1)



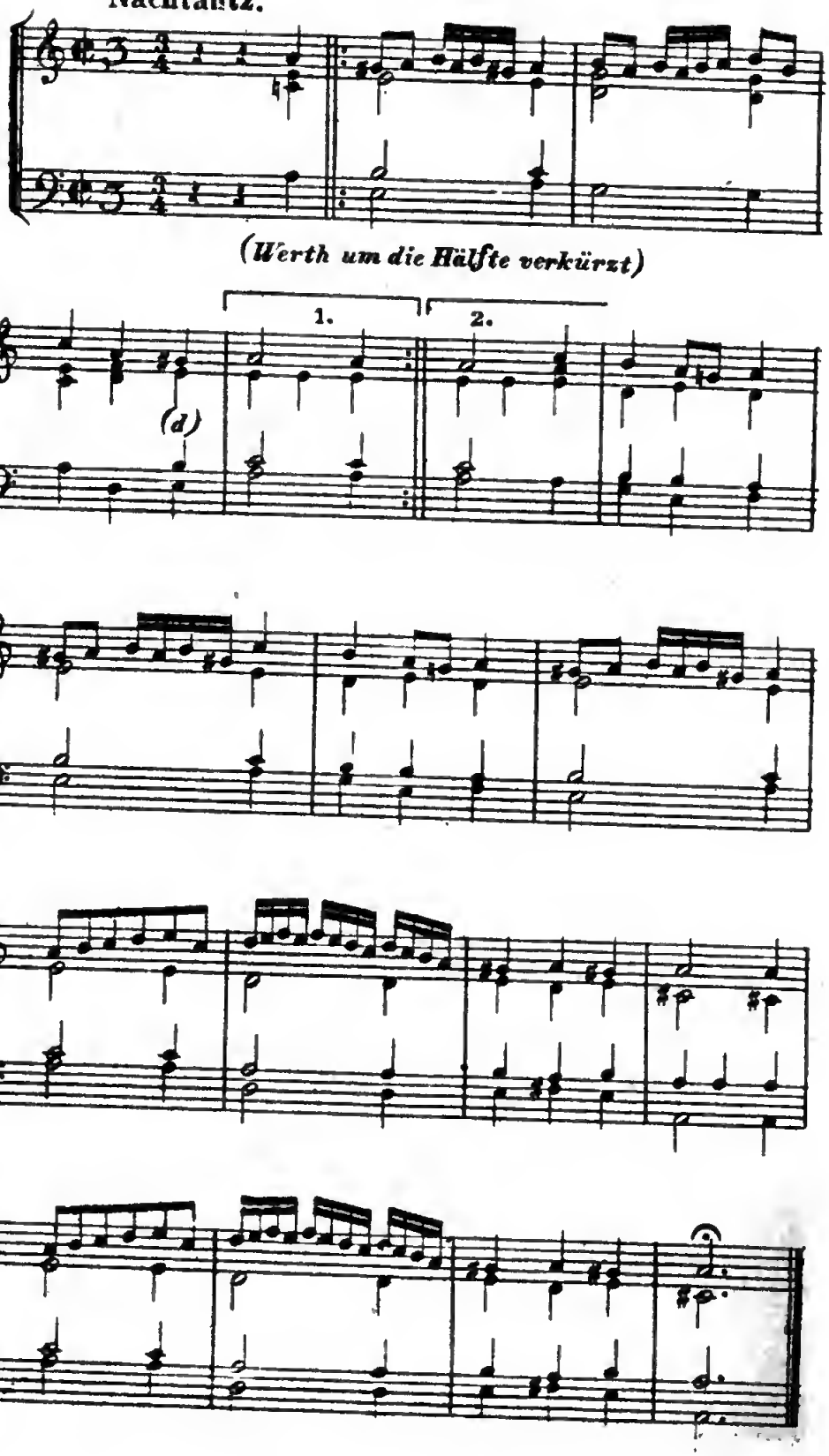


LII.

Der Keyserin Tantz. (Cc 4.)



Nachtantz.

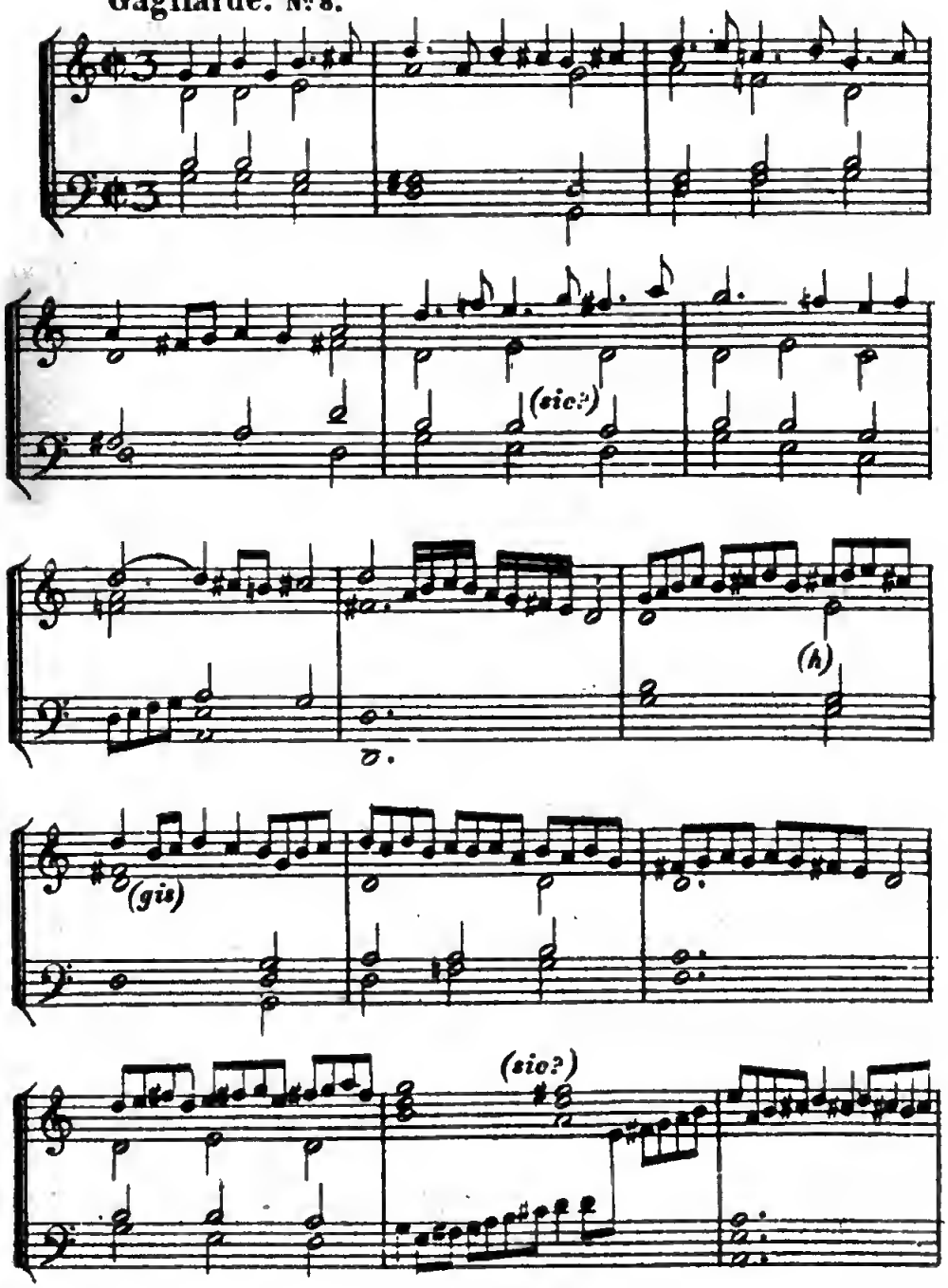


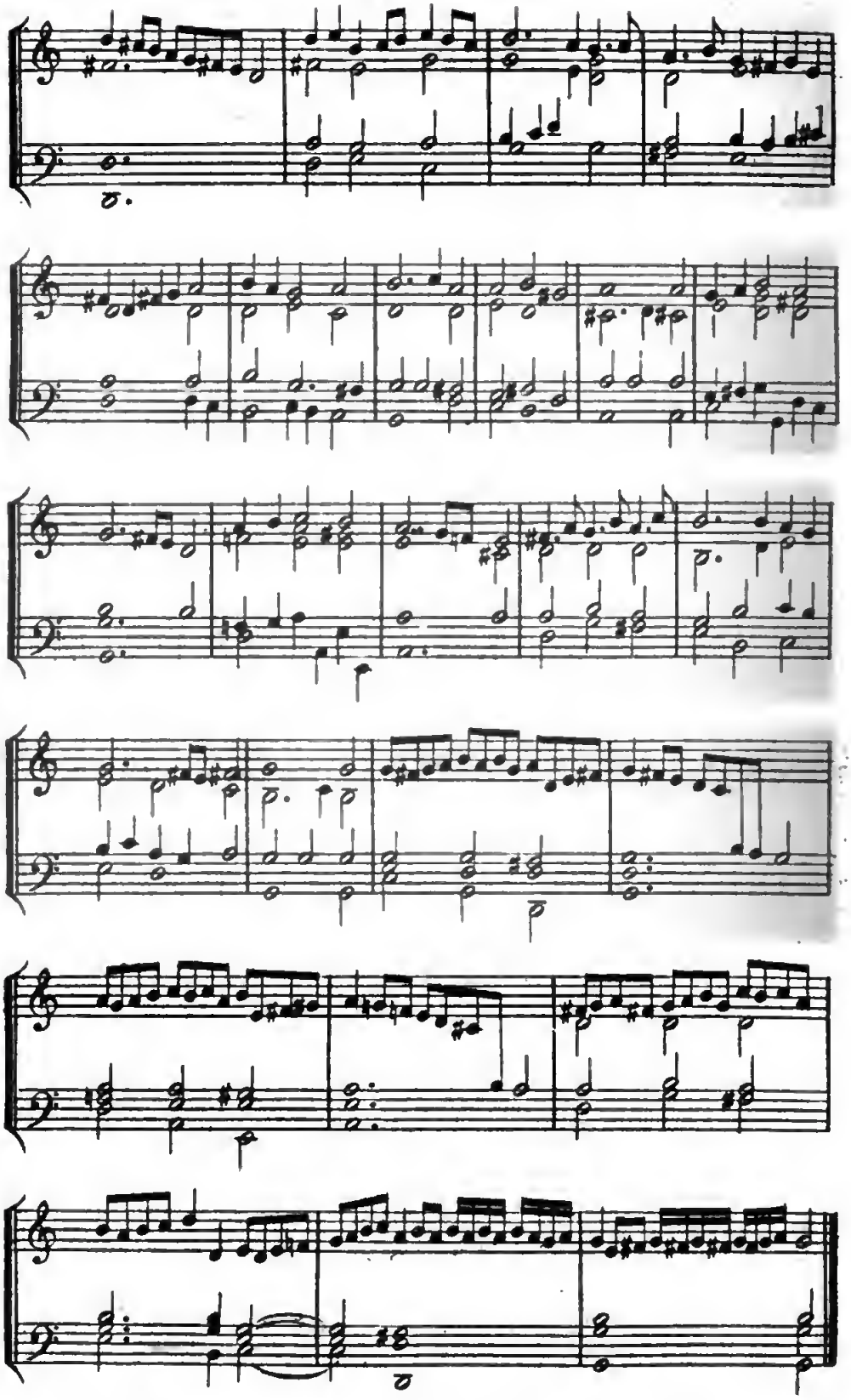
LIII.

Bernhard Schmid
(der Jüngere):

Tabulatur auf Orgel und Instrument. Strassburg 1607.

Gagliarde. No 8.





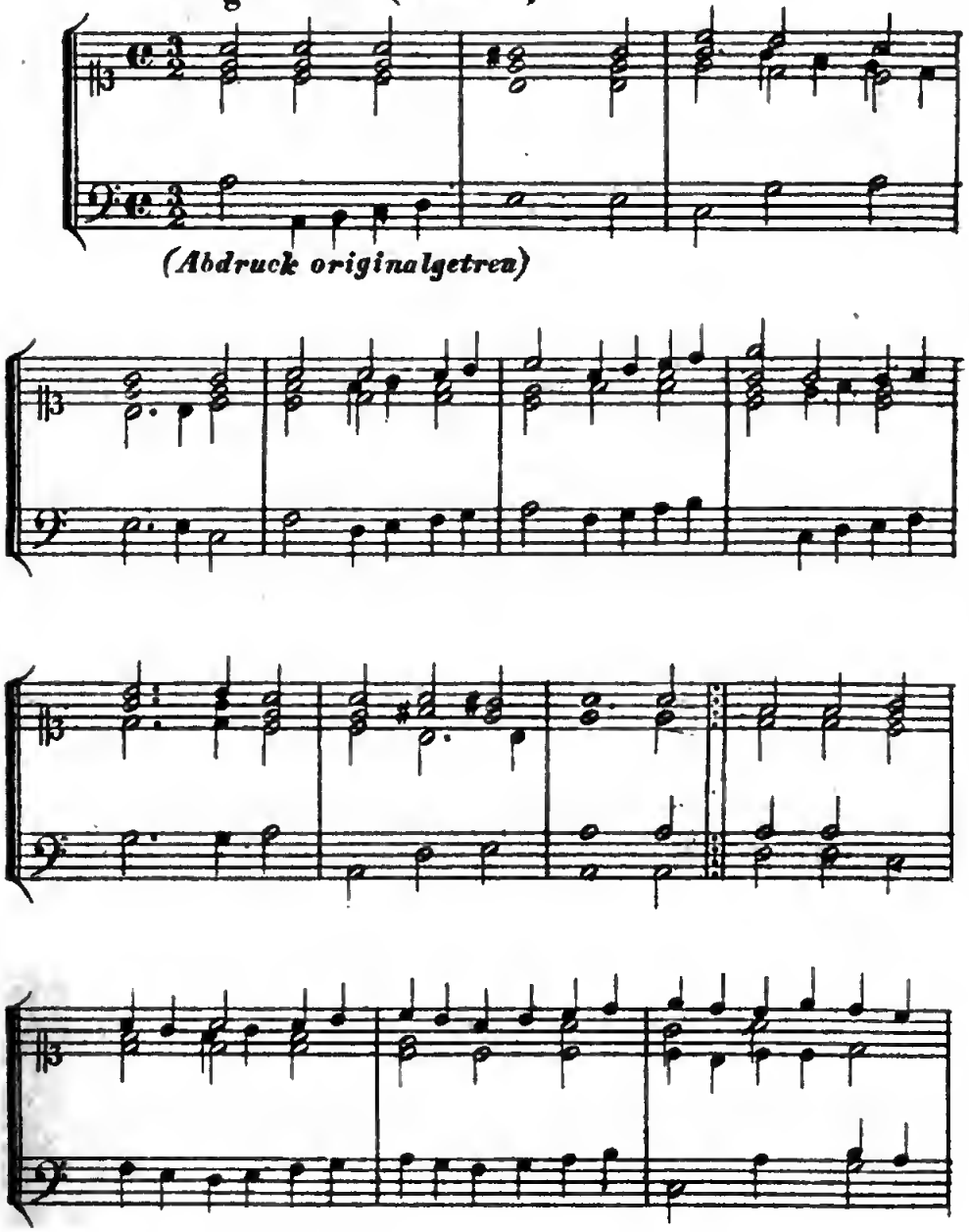
LIV.

Gio. Franc. Anerio:

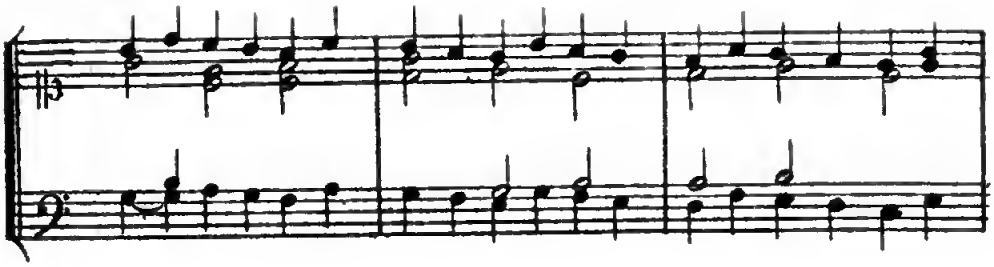
Gagliarde a 4 voci, intavolate per sonare sul Cimbalo et sul Liuto, lib. I.

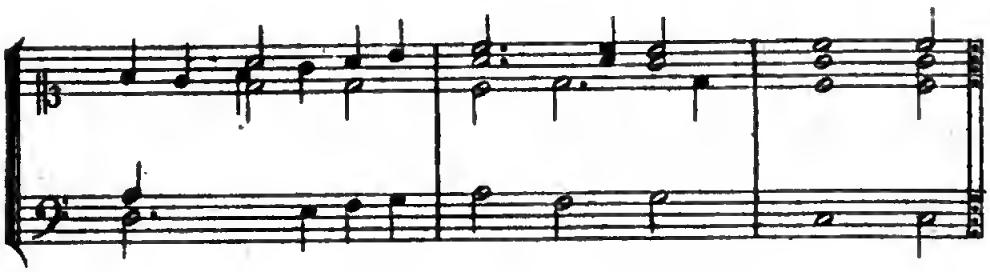
(Ohne Ort und Verleger, Anfang des 17. Jahrh.) kgl. Bibl. in Berlin.

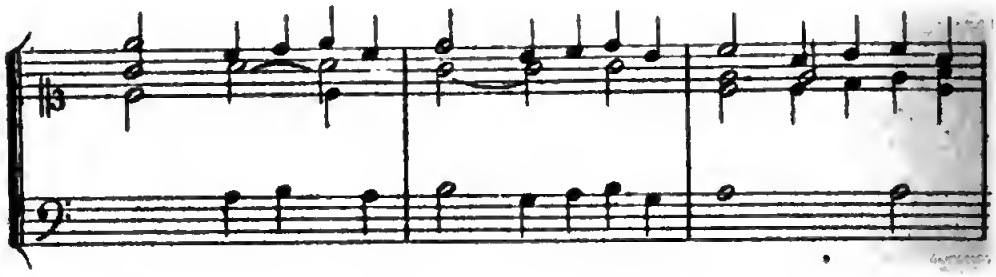
Gagliarde (Stahlstich)

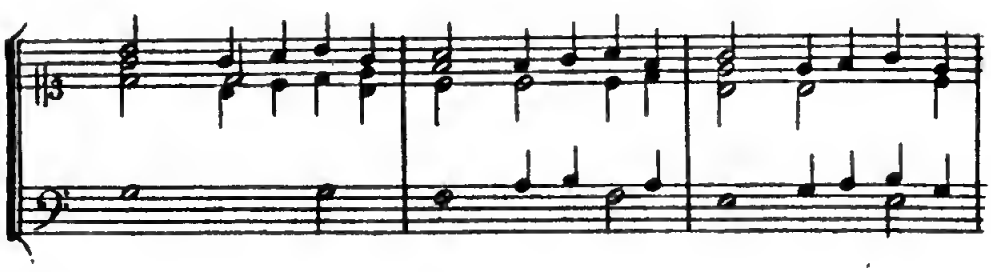


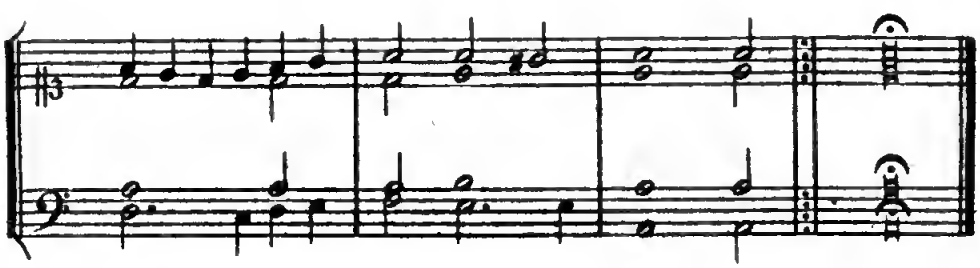
(Abdruck originalgetreu)







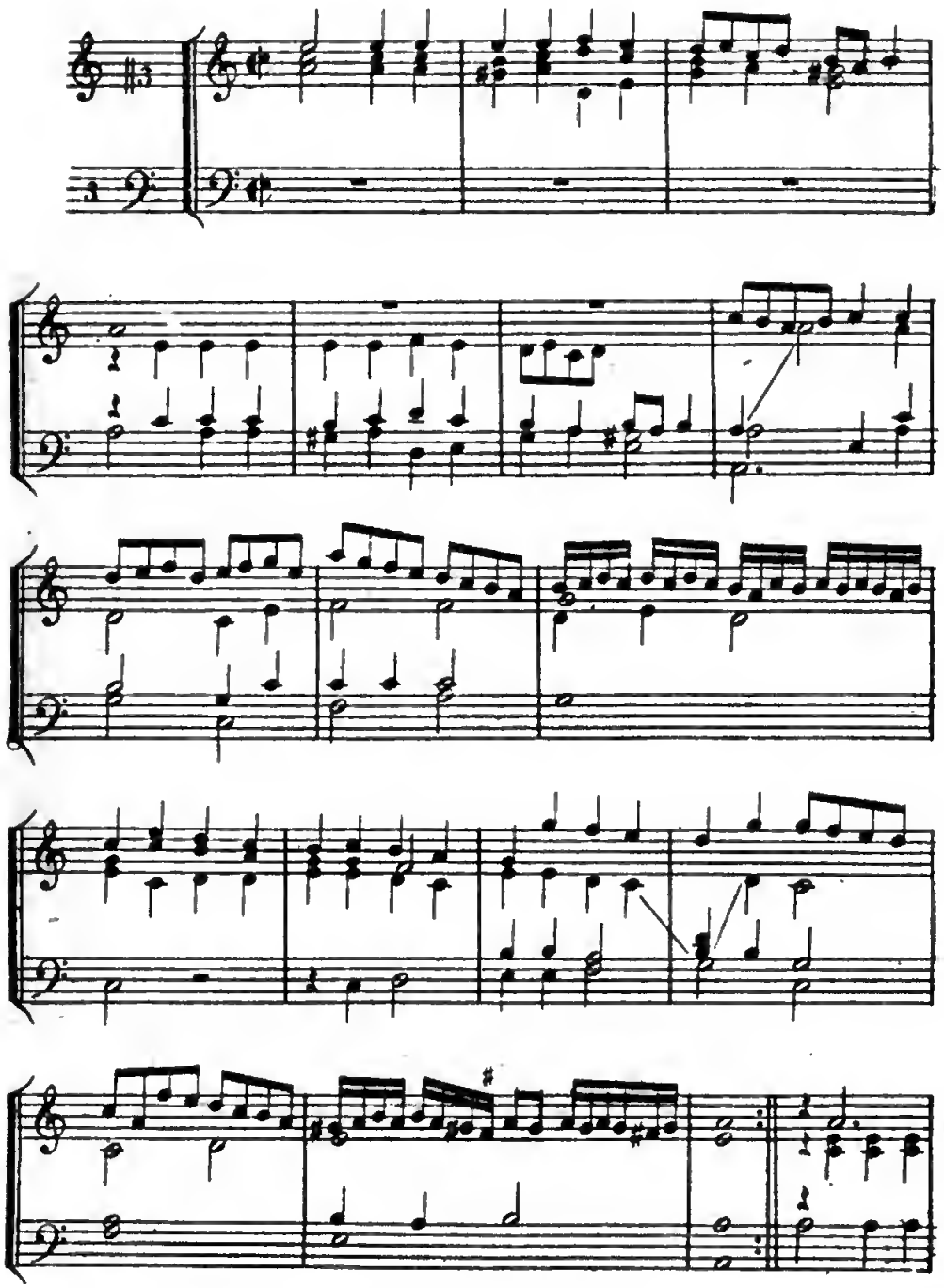


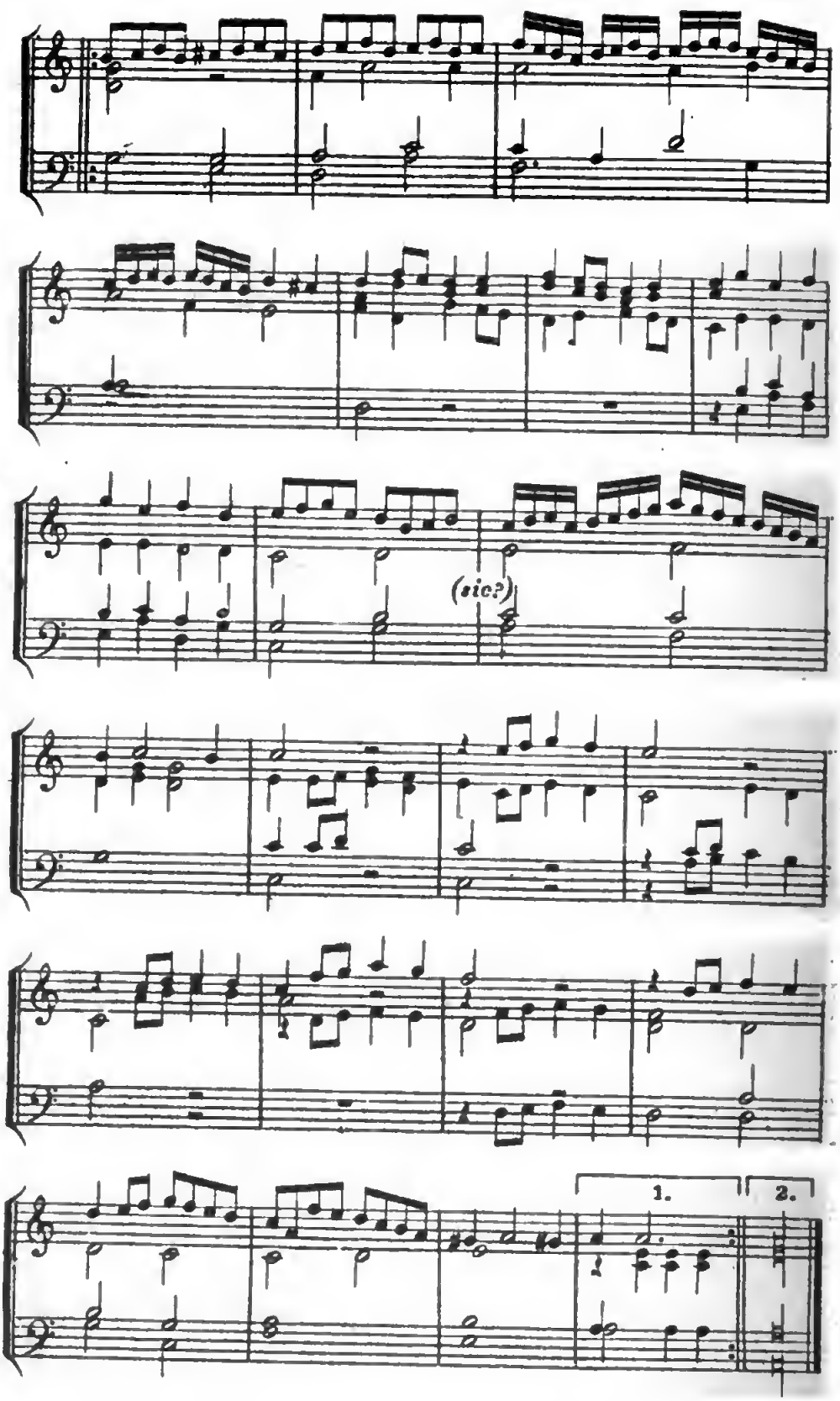


LV.

Canzon von H. L. Hassler,

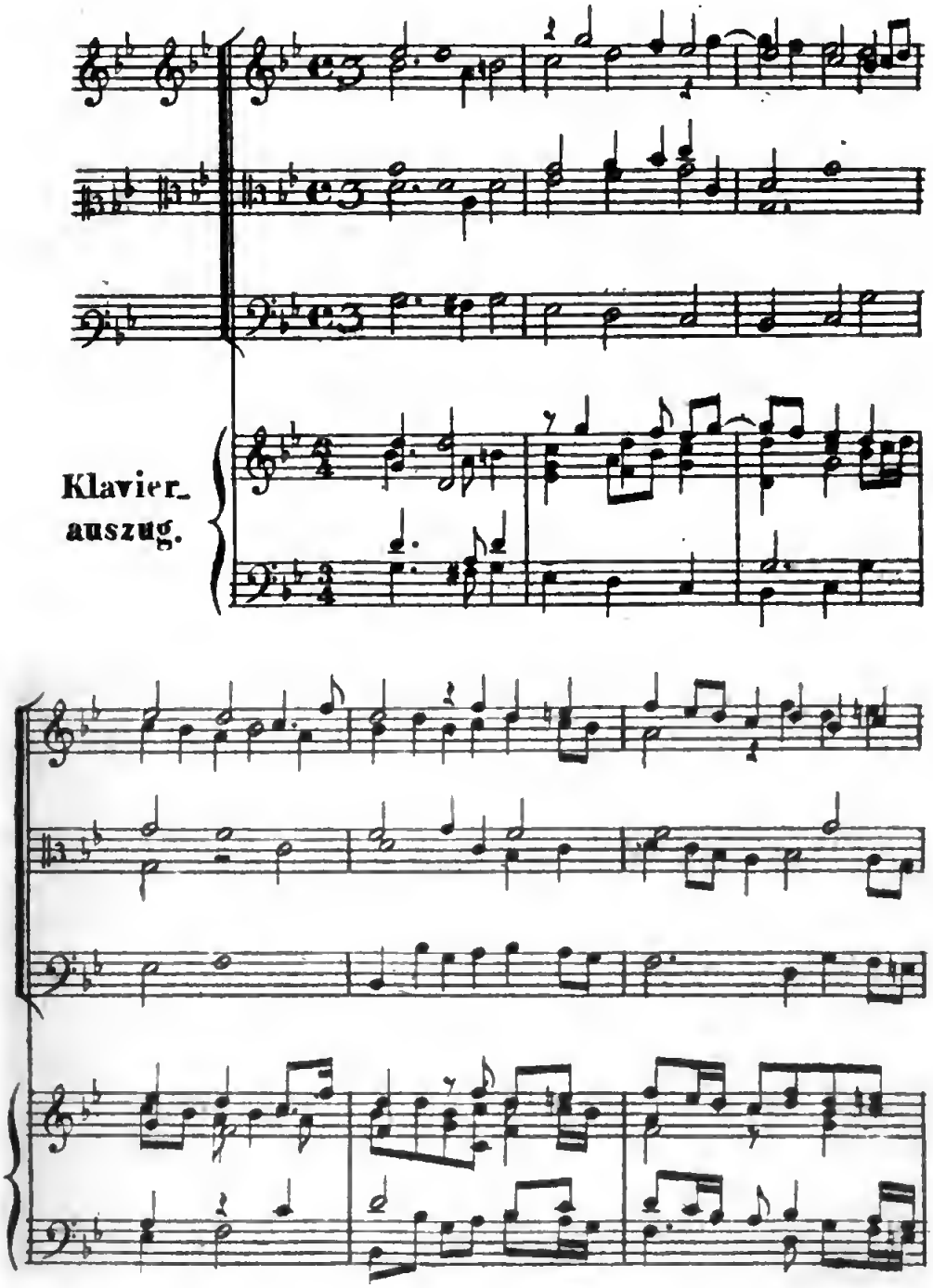
aus Amoenitatum musicalium hortulus, Anno 1622, ohne Ort und Drucker (Leipzig, Klosmann). Ritterakad. in Liegnitz, 4 Stb.

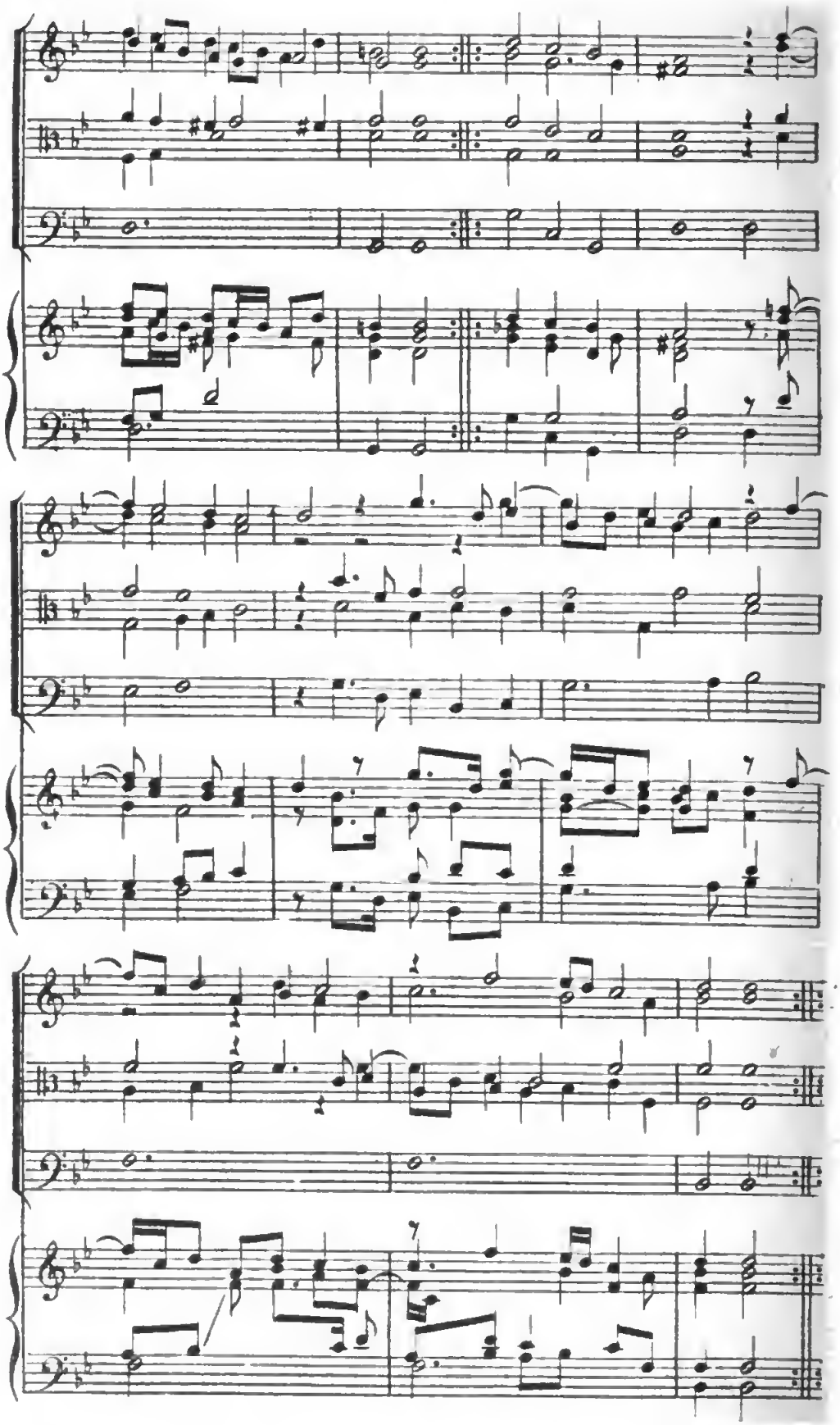


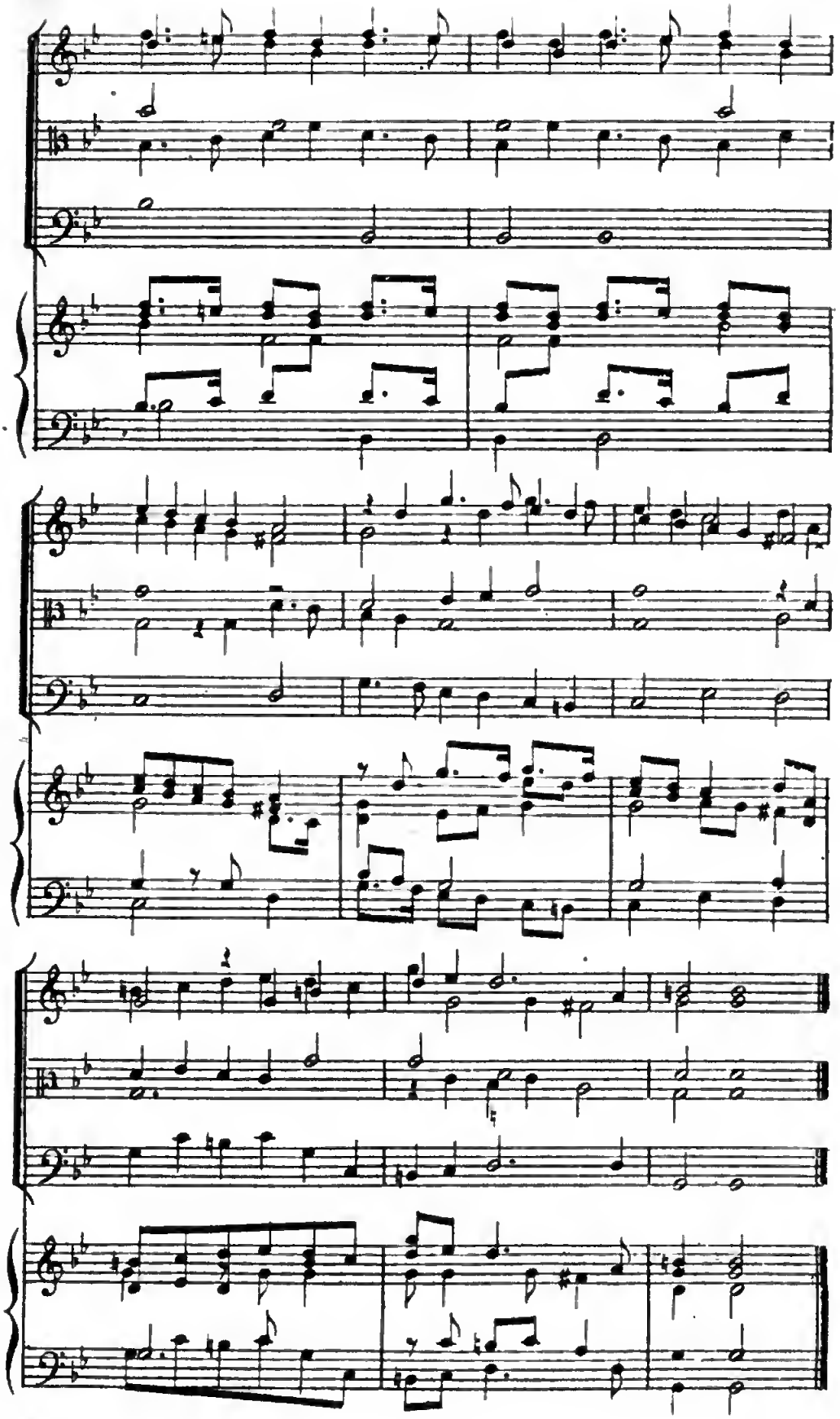

(sic?)
1.
2.

LVI.

Jacob Schultz, Organist (Praetorius): Galliard, aus Füllsack's und Hildebrandt's Ausserlesene Paduanen, 1607, 1.Thl.
(Ritterakad. in Liegnitz).





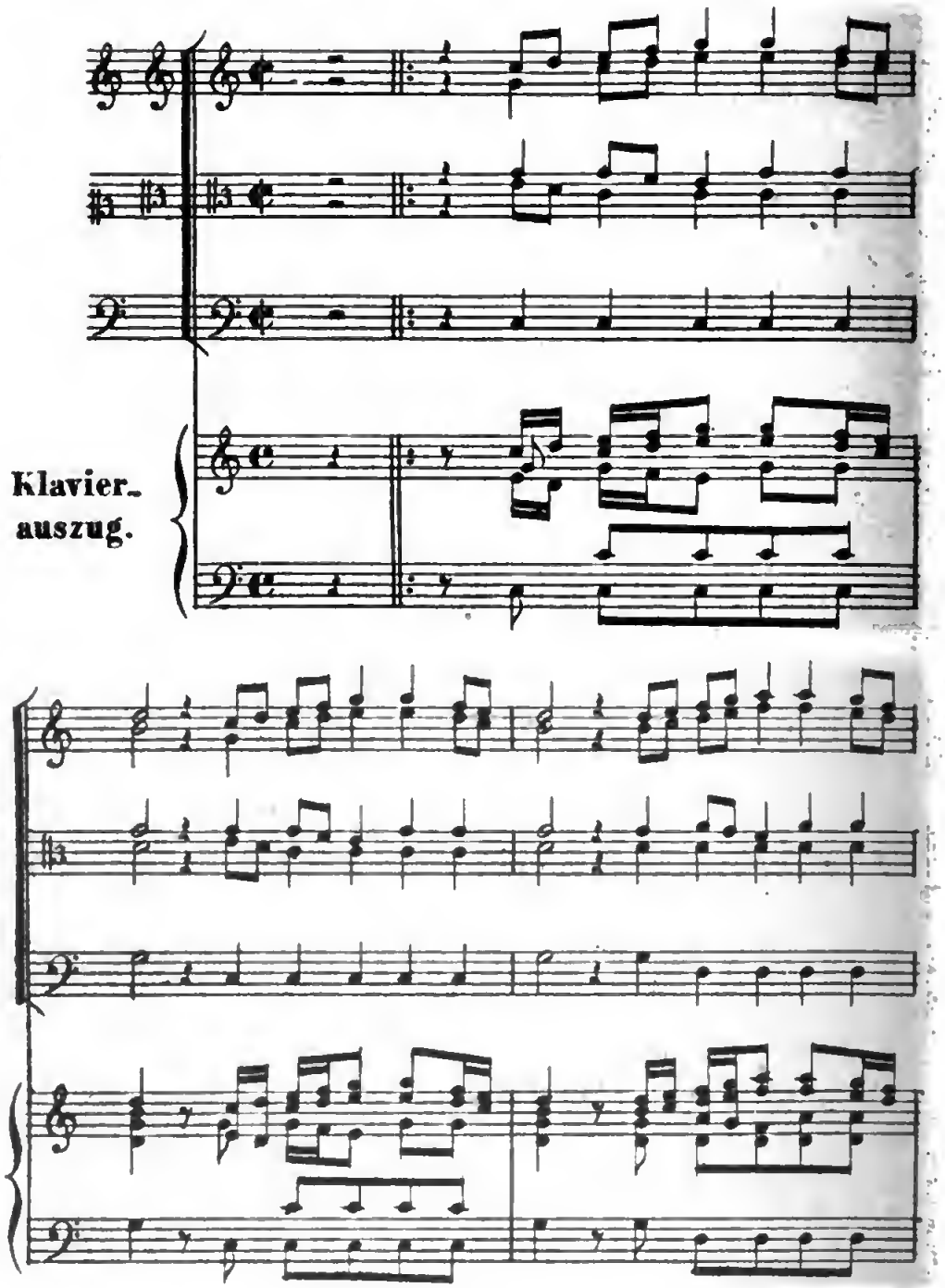


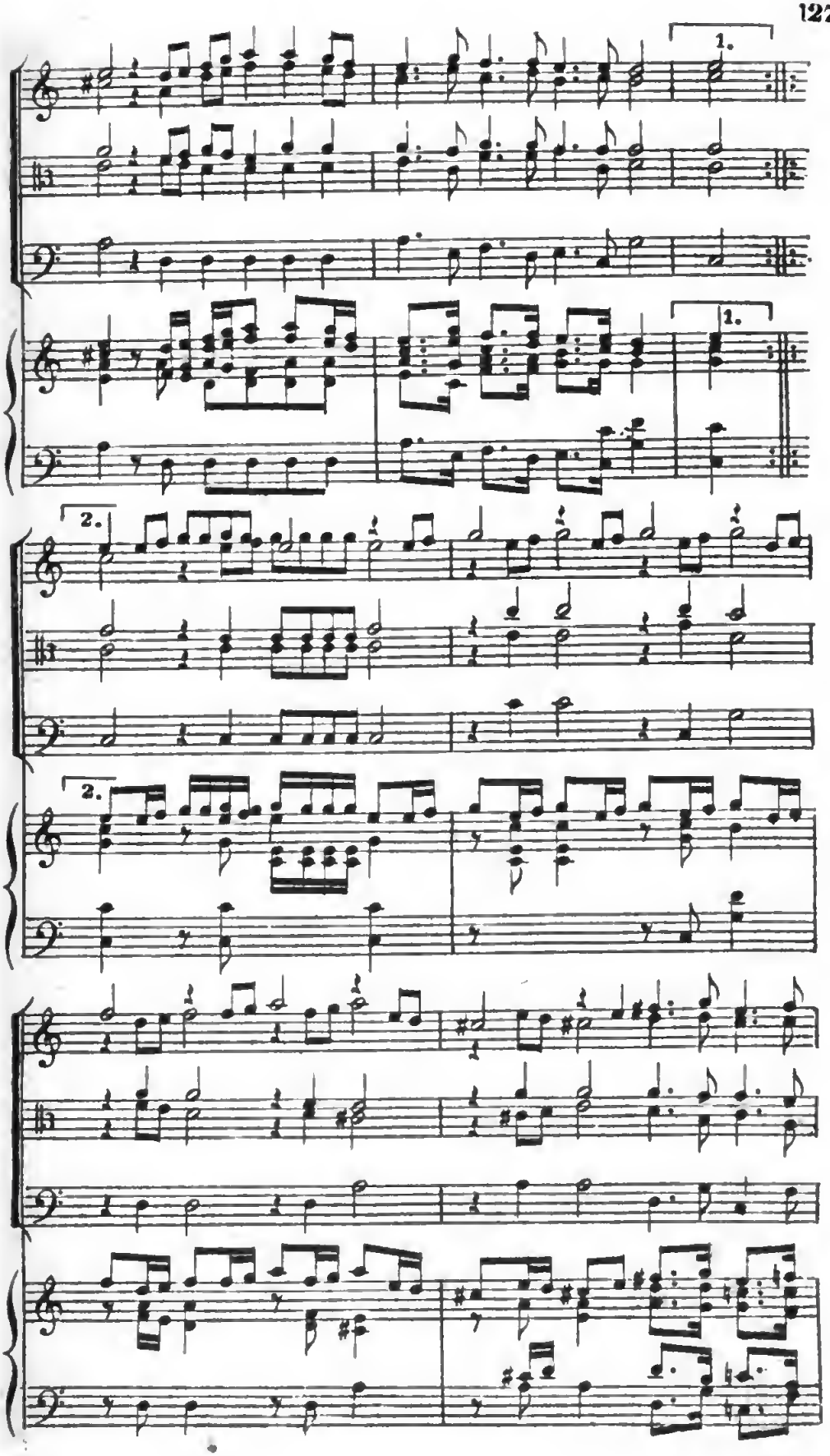
LVII.

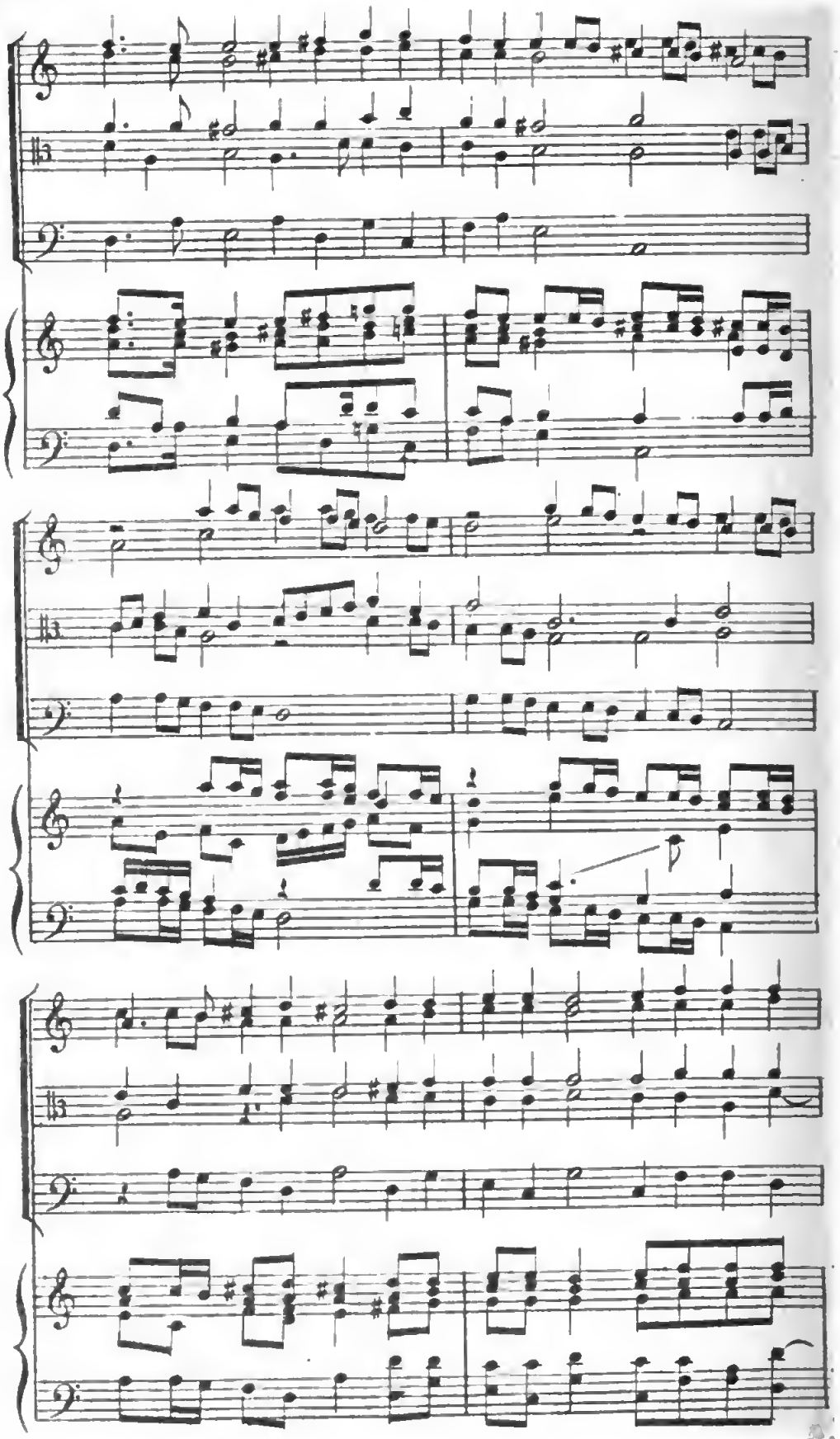
Johann Ghro

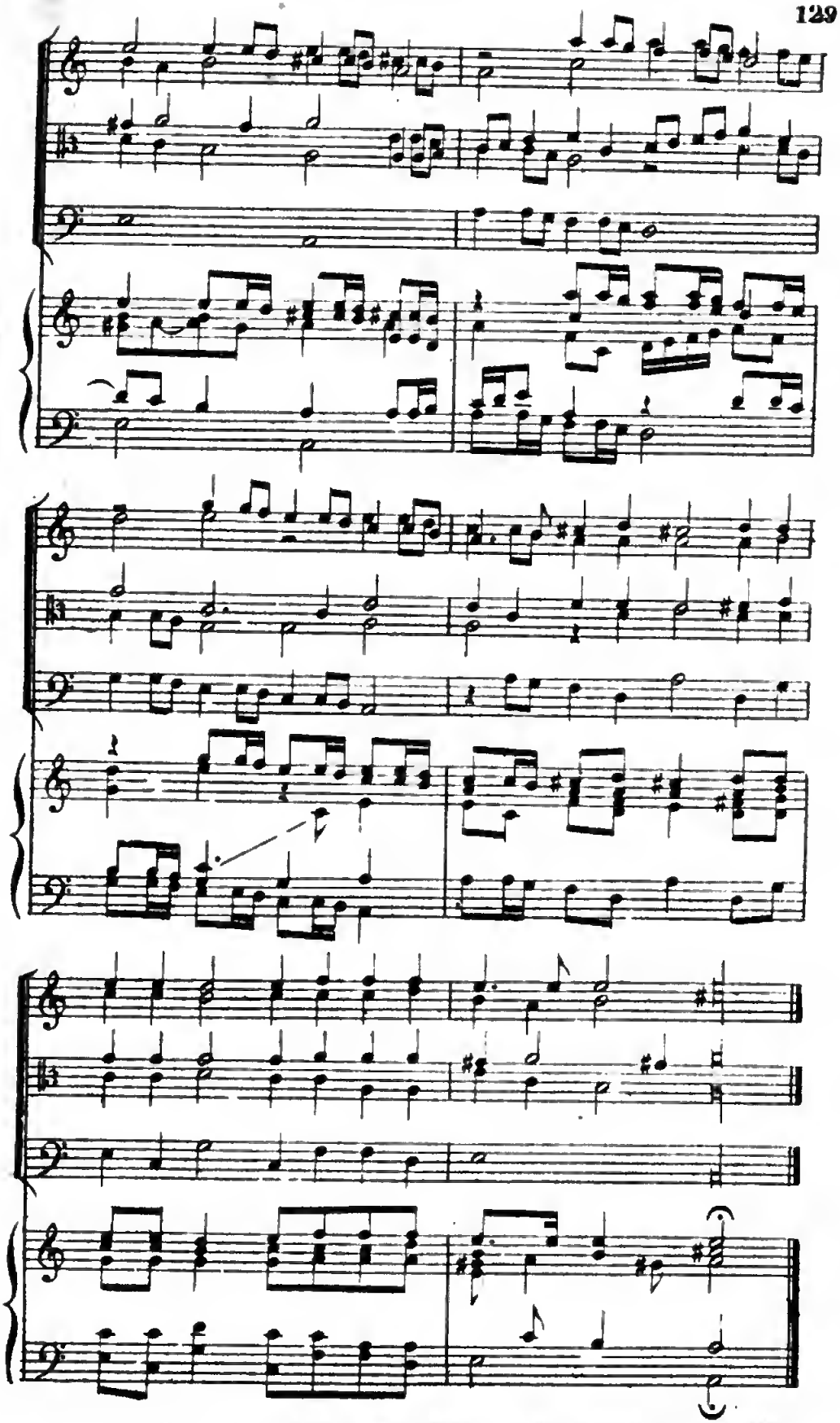
(aus Dresden).

36 Intraden zu 5 St. Nurmberg 1611 (No 5.)




1.
1.
2.
2.



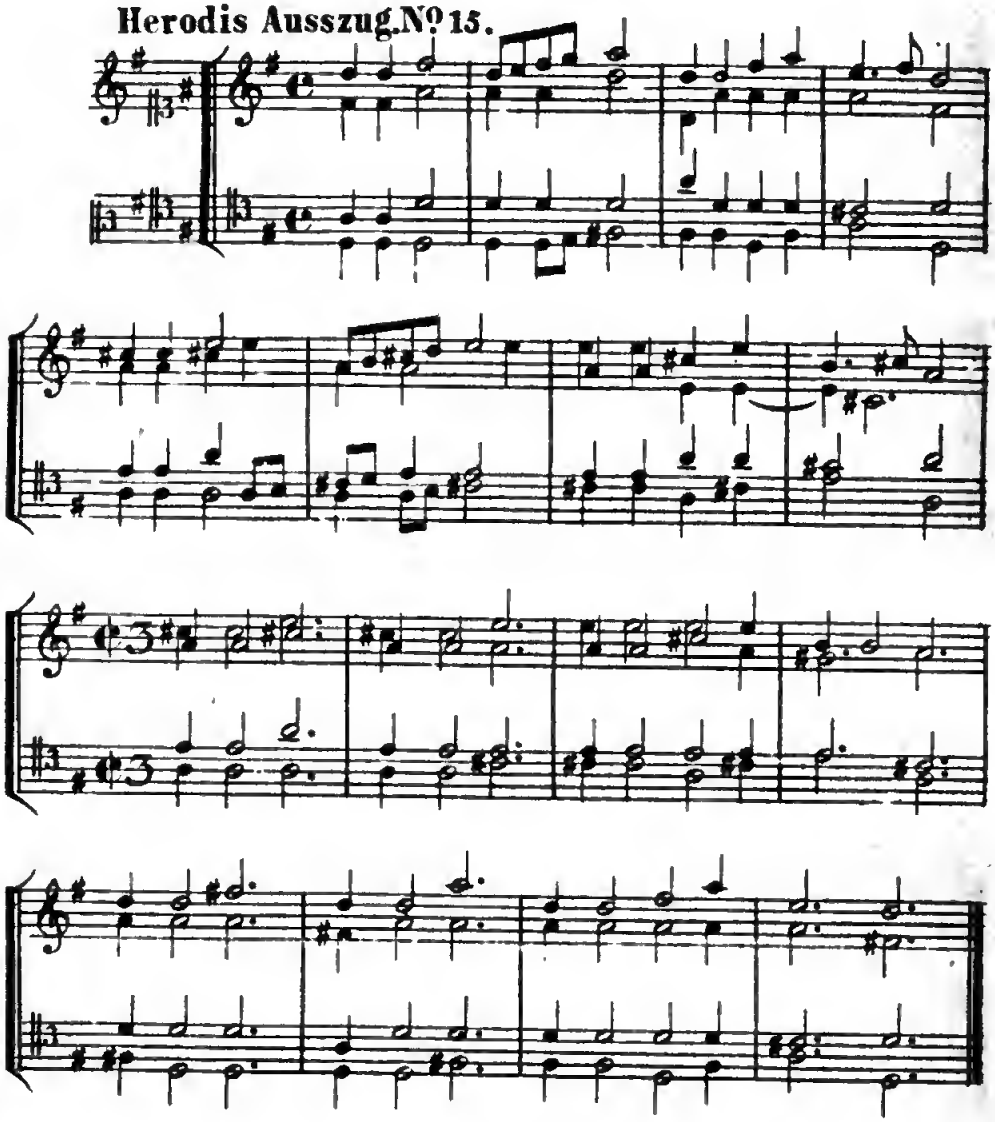


LVIII.

David Cramer.

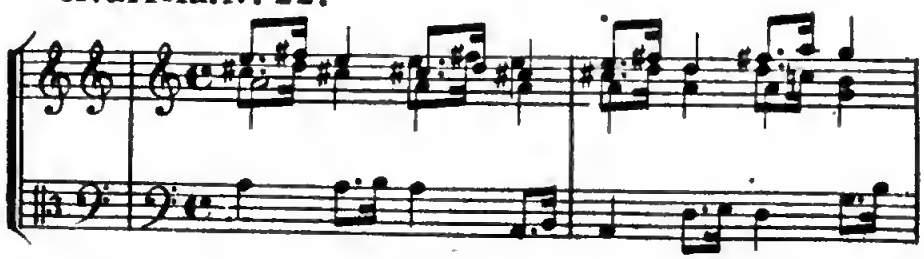
Allerhand Musicalische Stücke von Pavanen, Couranten etc. auff drey Discant Violinen und ein Violdgamba. Hamburg, Jacob Rebenlein. 1631. 4º (Stadtbibl. in Hamburg.)

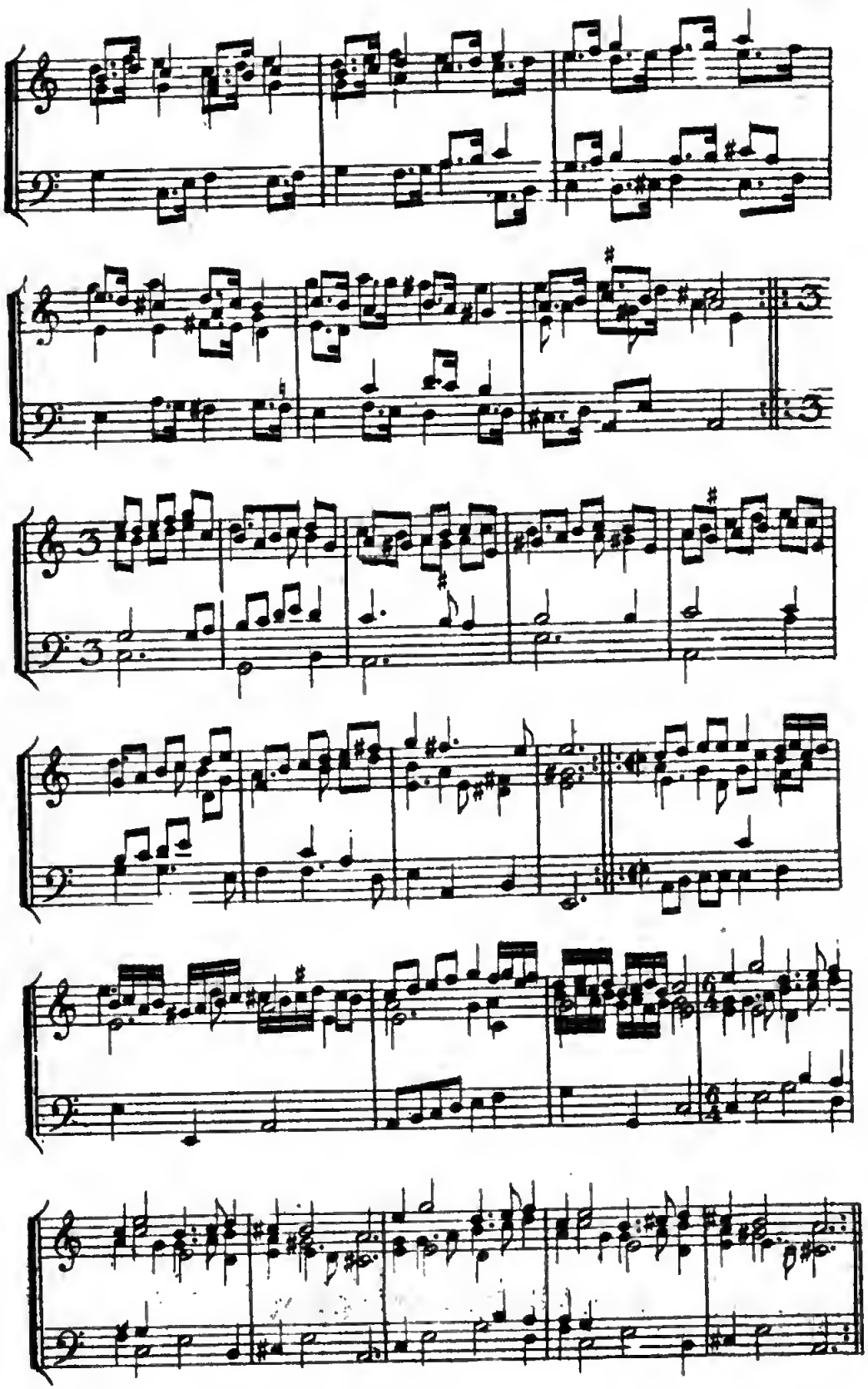
Herodis Ausszug. Nº 15.



LIX.

Avaritia. Nº 22.

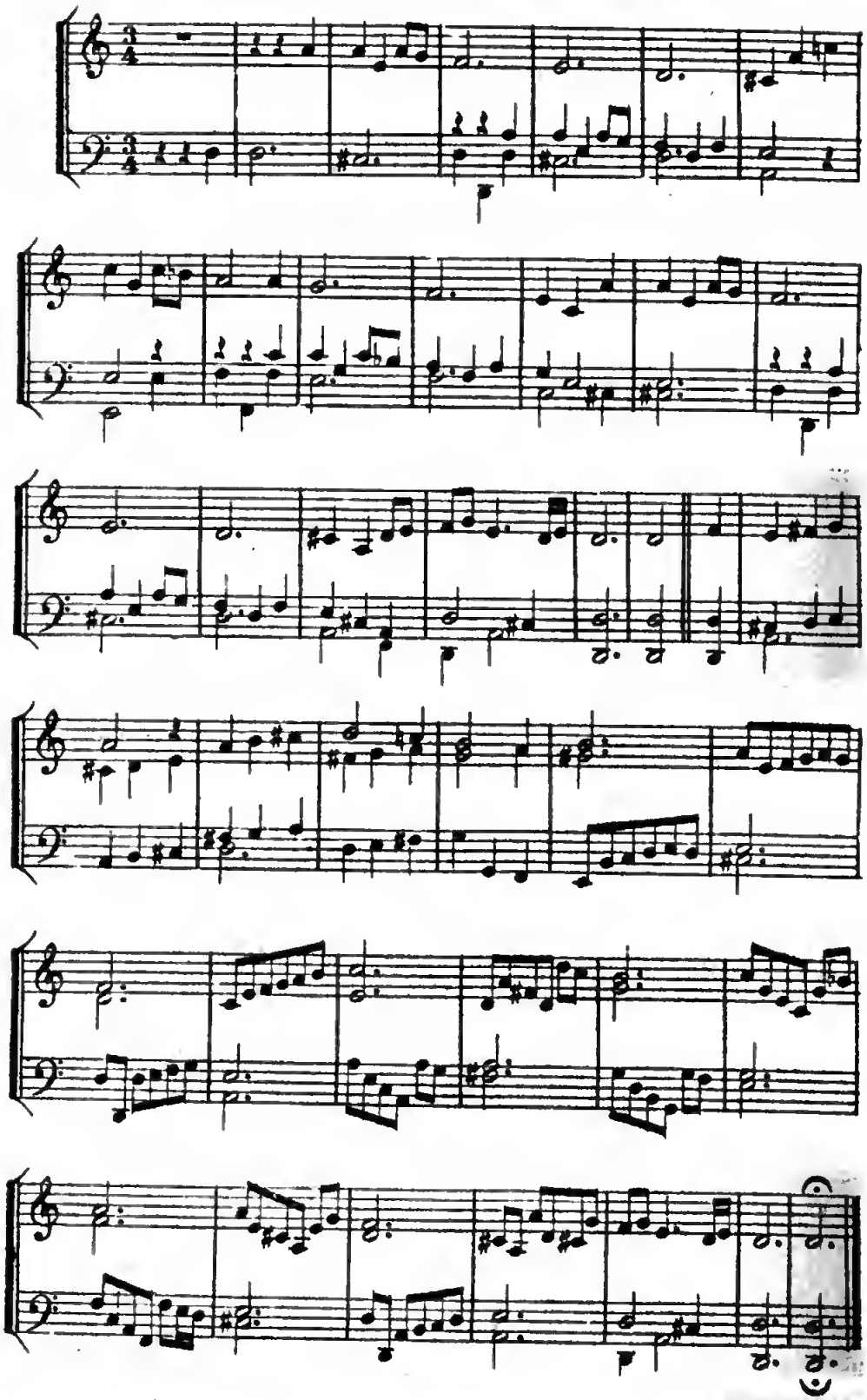




LX.

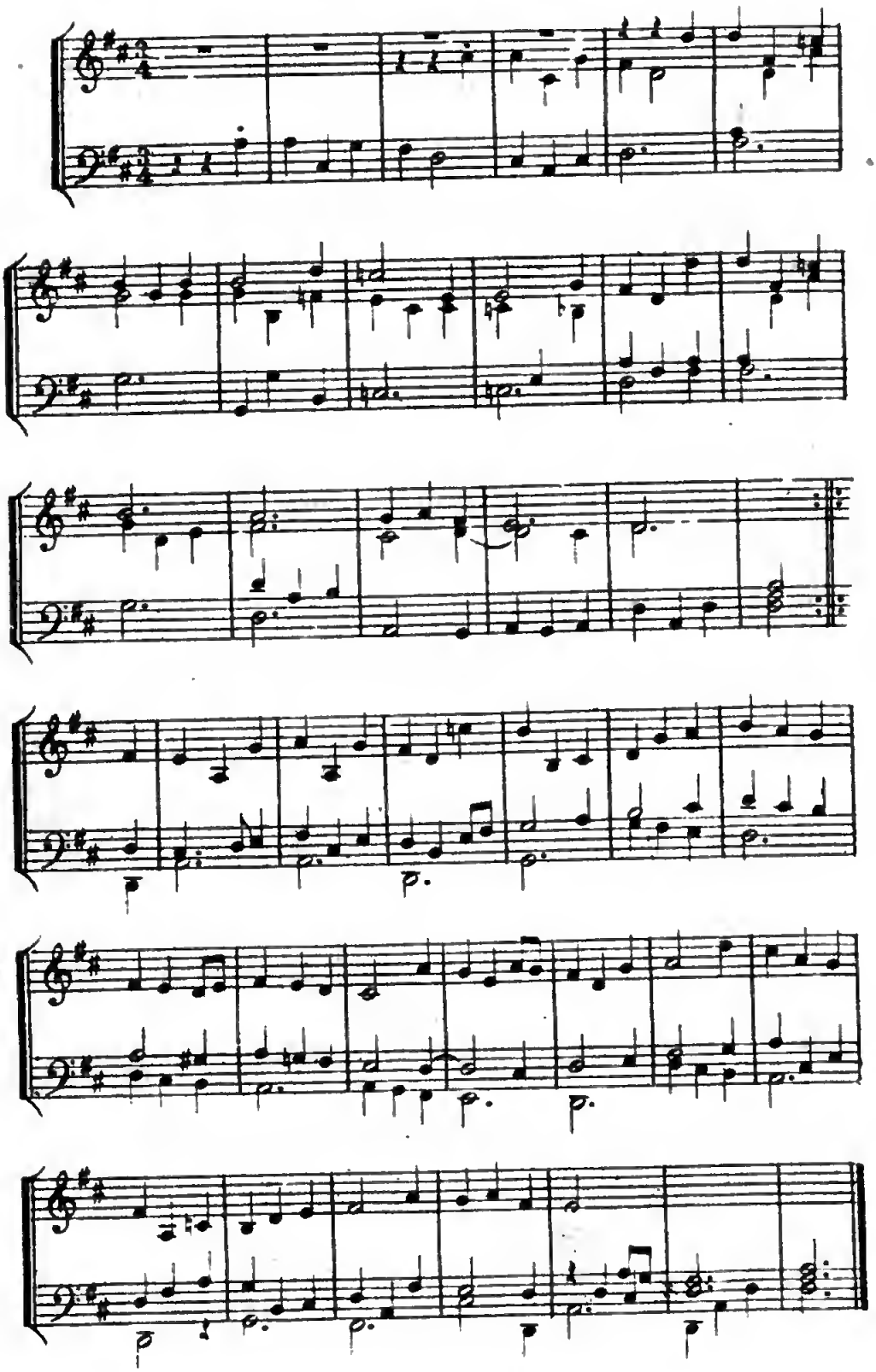
Courante von Chr. Michel. 1645.

(Bibliothek des Herrn Georg Becker in Lancy.)



LXI.

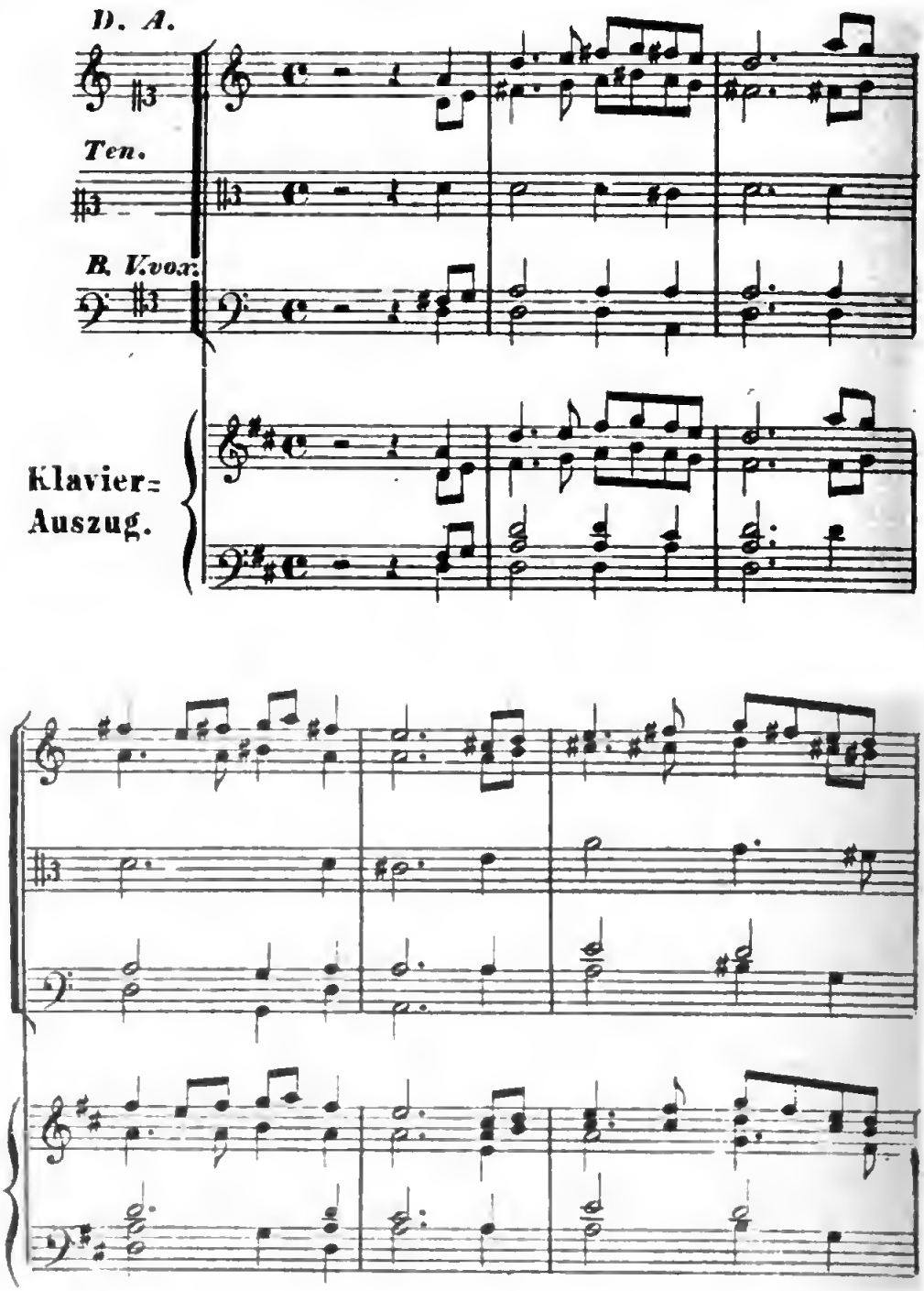
Courante von Ch. Michel. 1645.

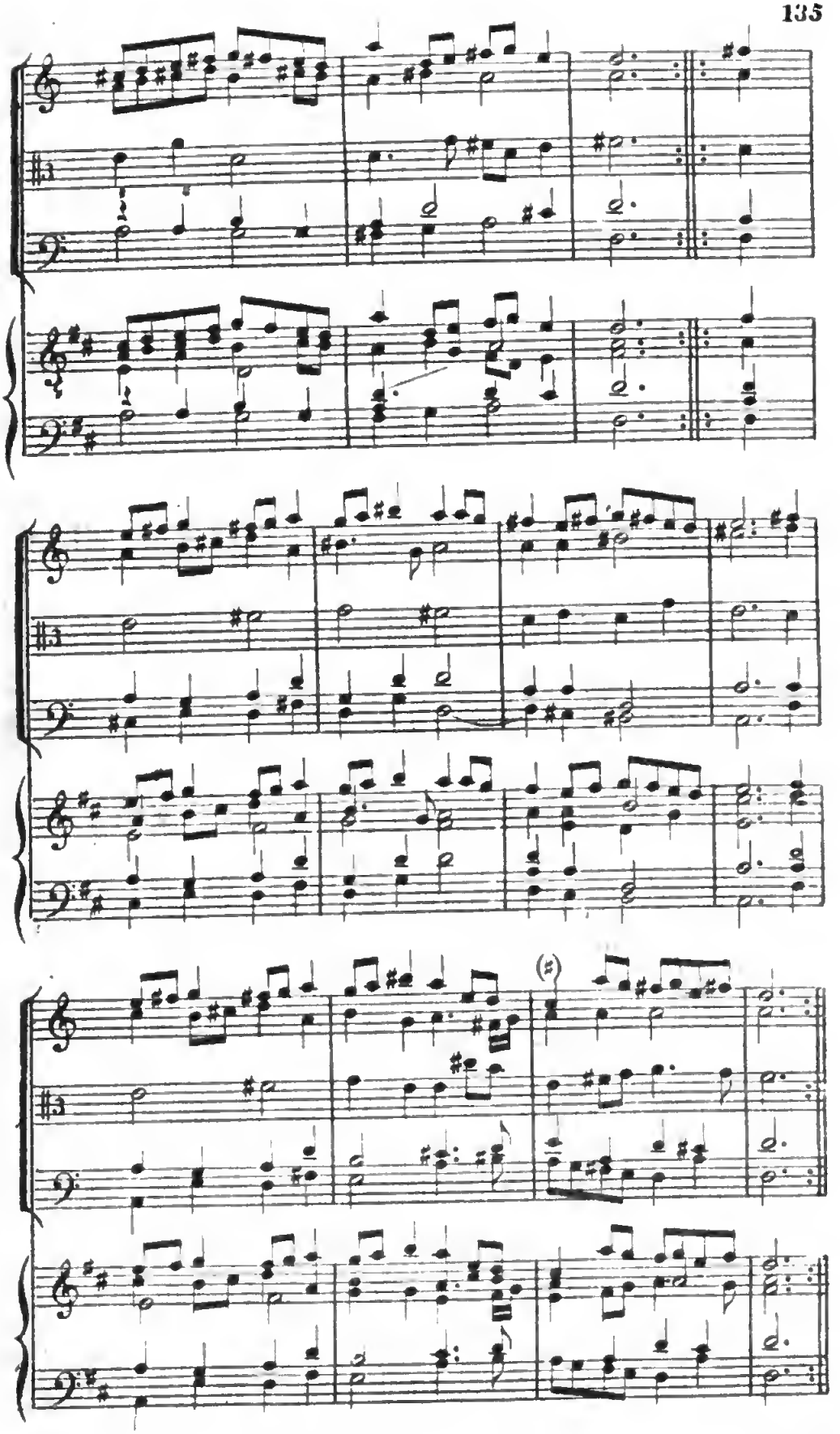


LXII.

Ein polnischer Aufzug.

(Von Turnier- und Ritterspielen No 6. Druckfragment aus dem Ende des 17. Jahrh. in gross fol. p. 79, 3. Buch. Antiquariat von Emanuel Mai in Berlin.)





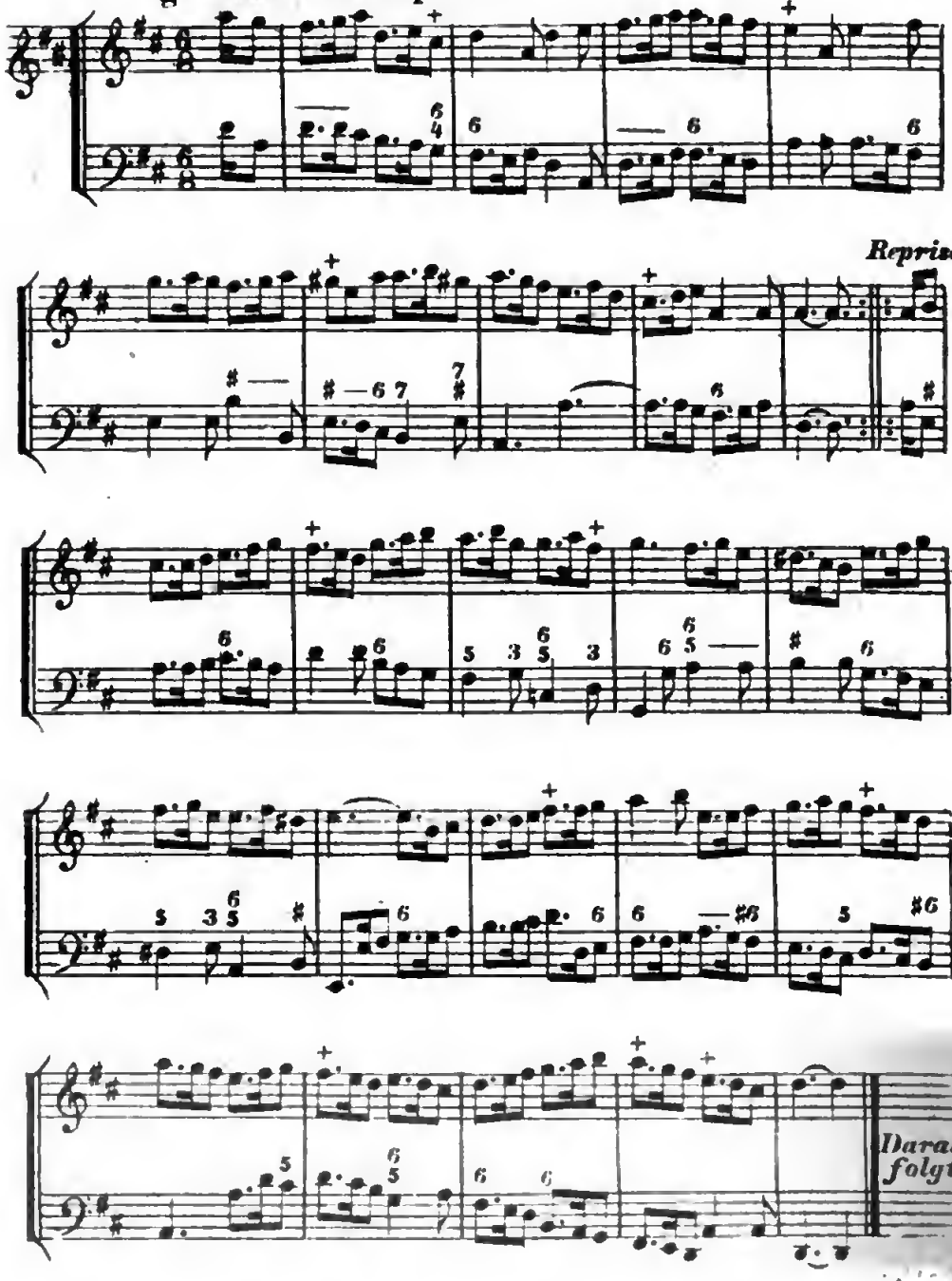
LXIII.

Jean Baptist de Lully.

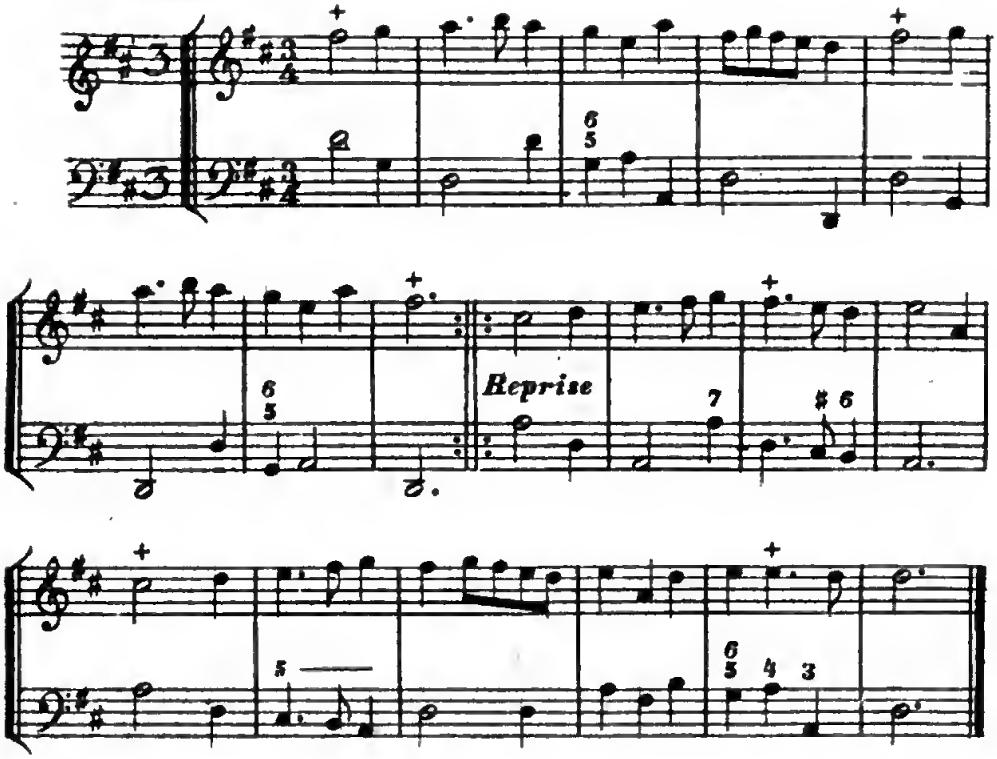
Persée. Tragedie mise en musique. 1. Ausg. 1682. 2. Ausg. Paris 1710. Partitur. (Letztere k. Bibl. Berlin.)

Roland. Tragedie mise en musique. 1. Ausg. 1685. 2. Ausg. 1709. 3. Ausg. Amsterdam 1711. Partitur. (Letztere k. Bibl. Berlin.)

Gigue aus Persée p. 190.



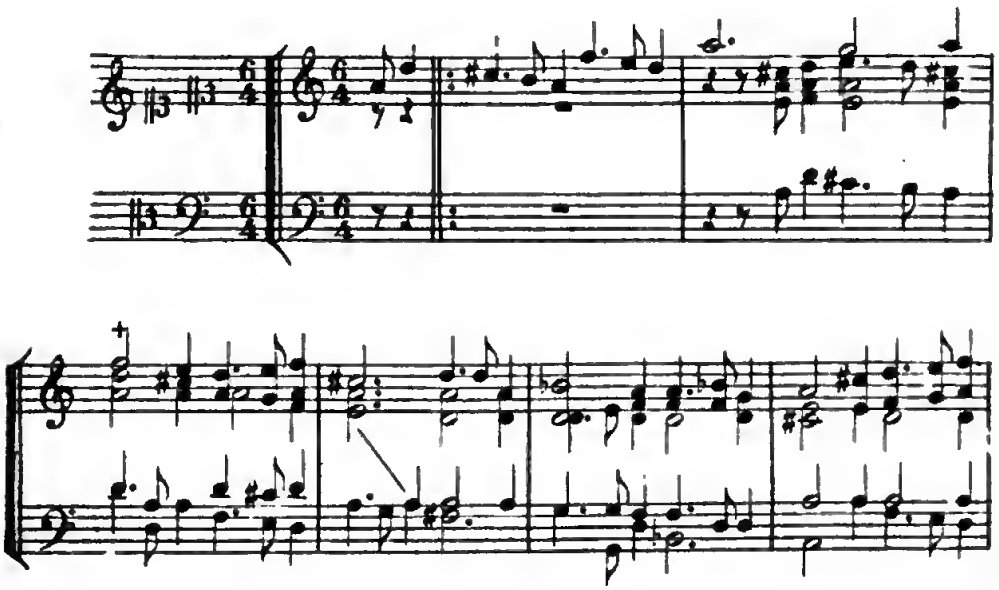
Menuett.

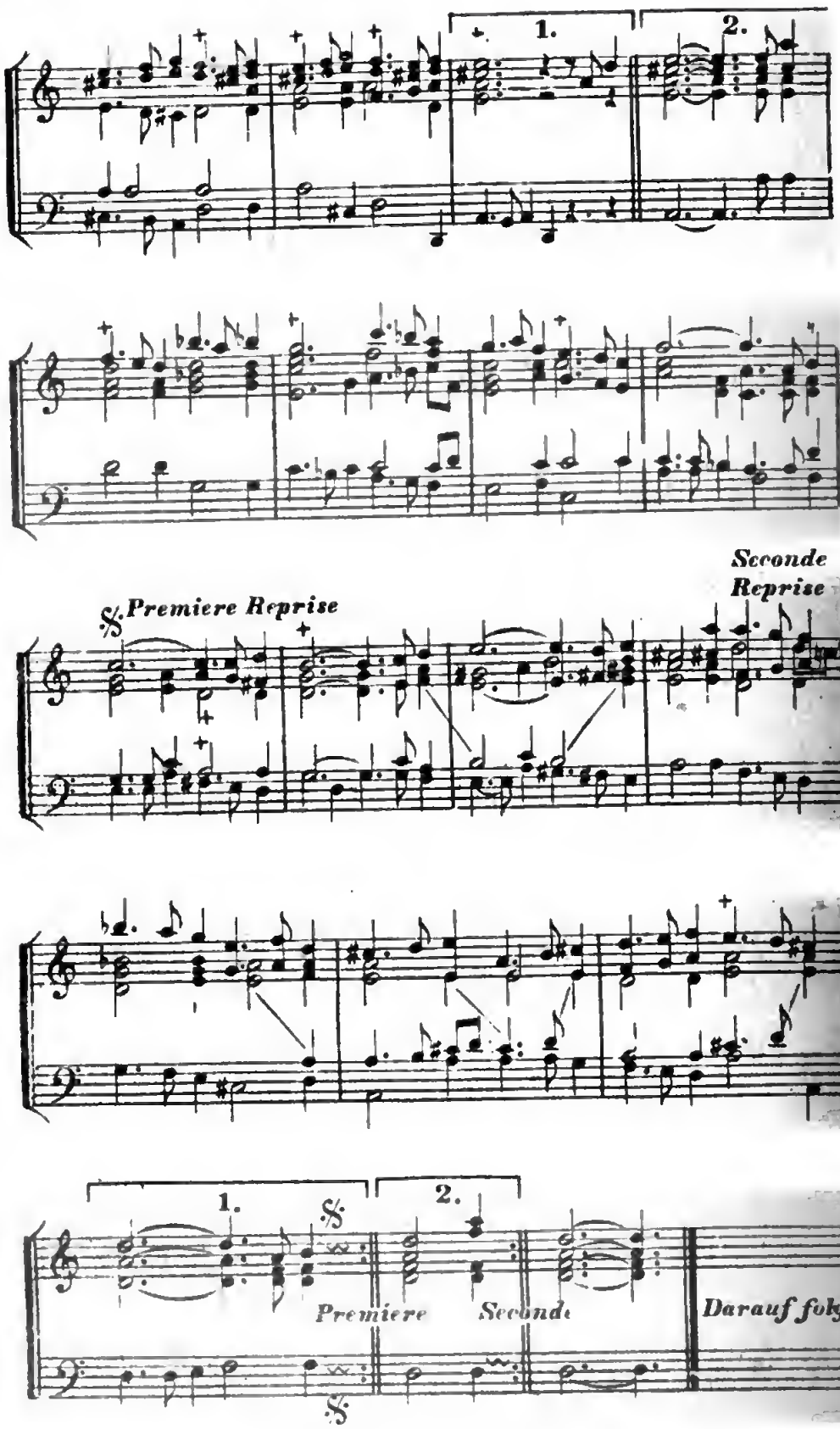


LXIV.

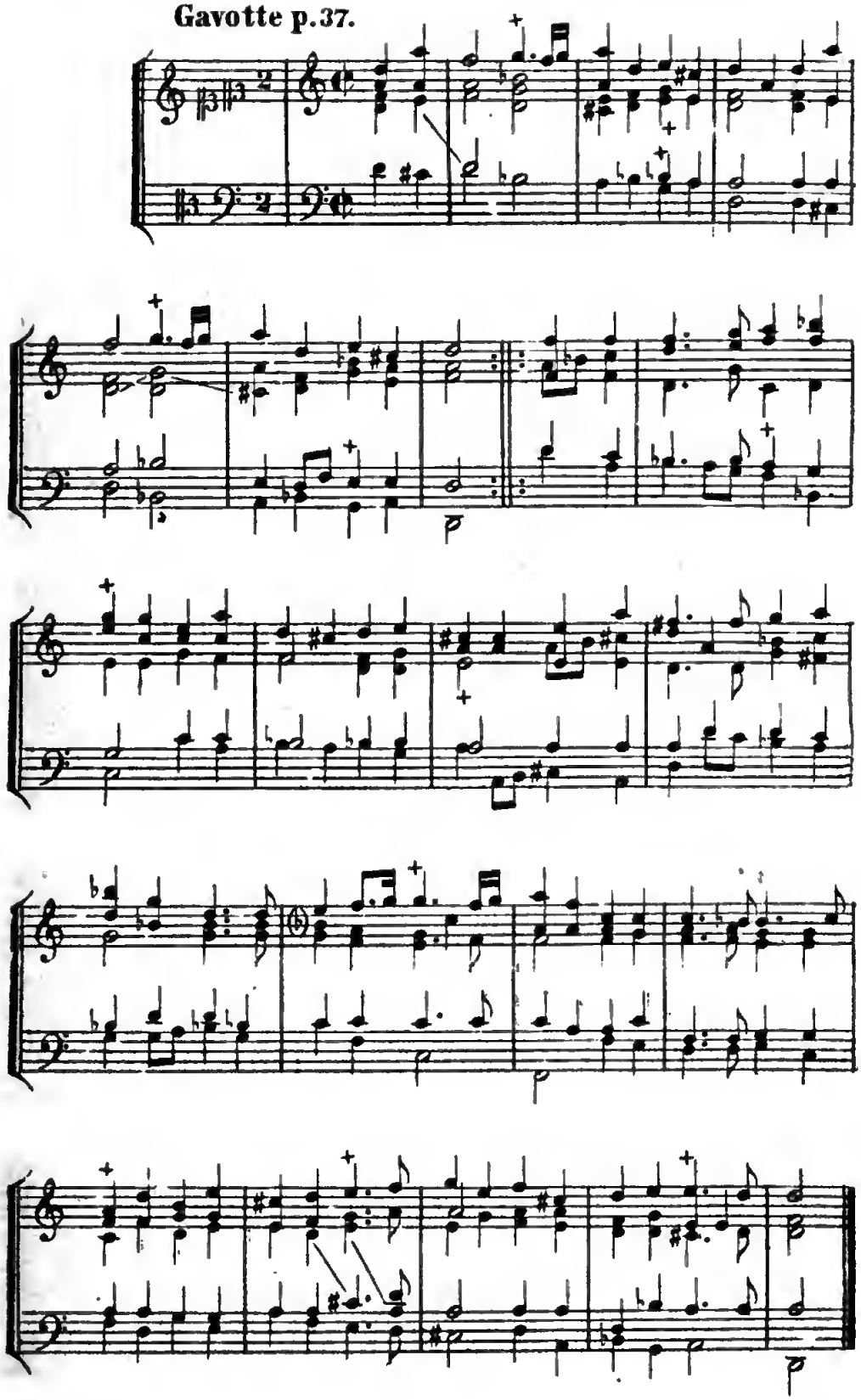
Gigue aus Roland p. 35.

Ueberschrieben: Les Genies et les Fées font un essay des Danses et des Chansons qu'ils veulent preparer.



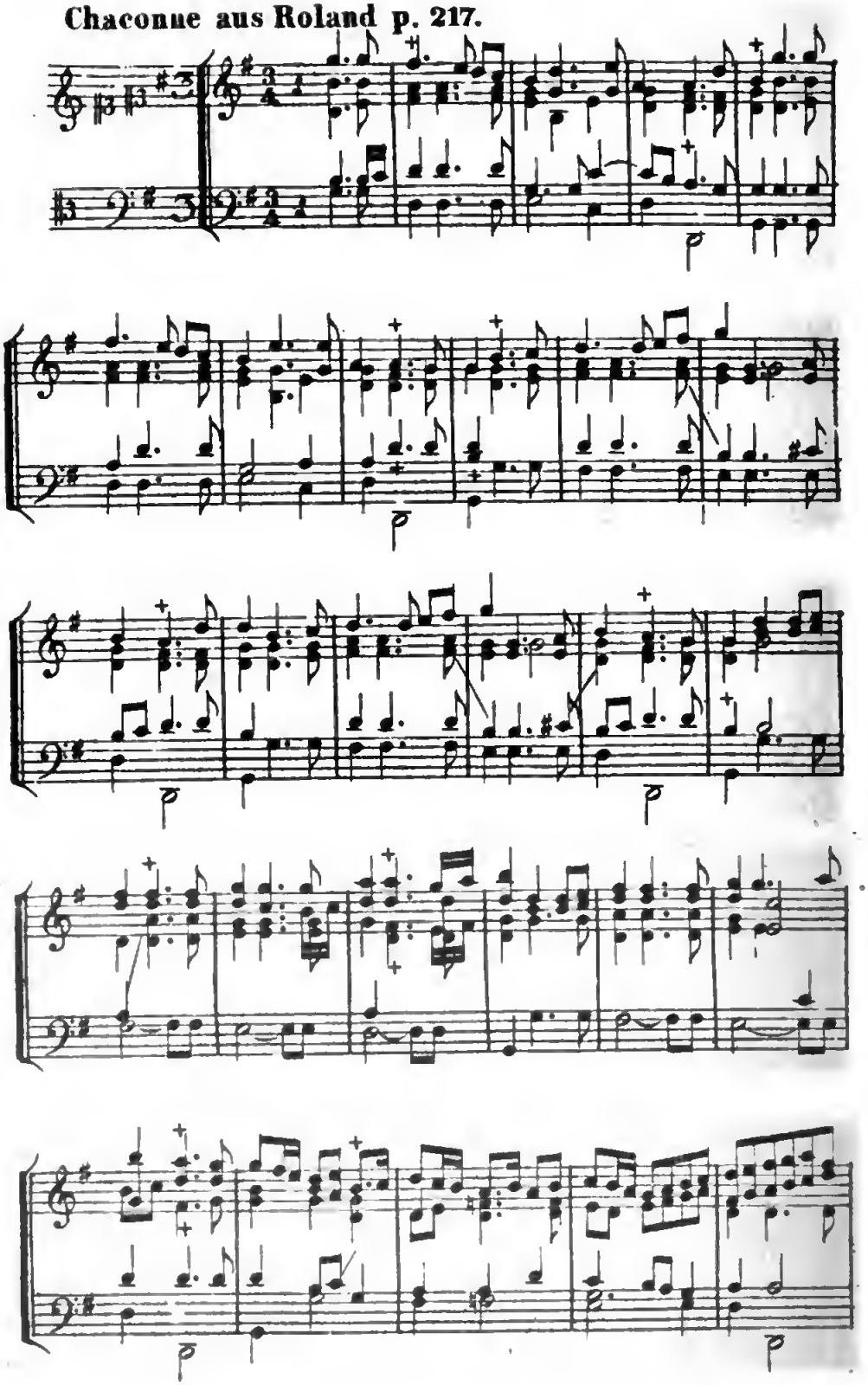

1.
2.
Seconde
Reprise
Premiere Reprise
1.
2.
Premiere
Seconde
Darauf folgt:

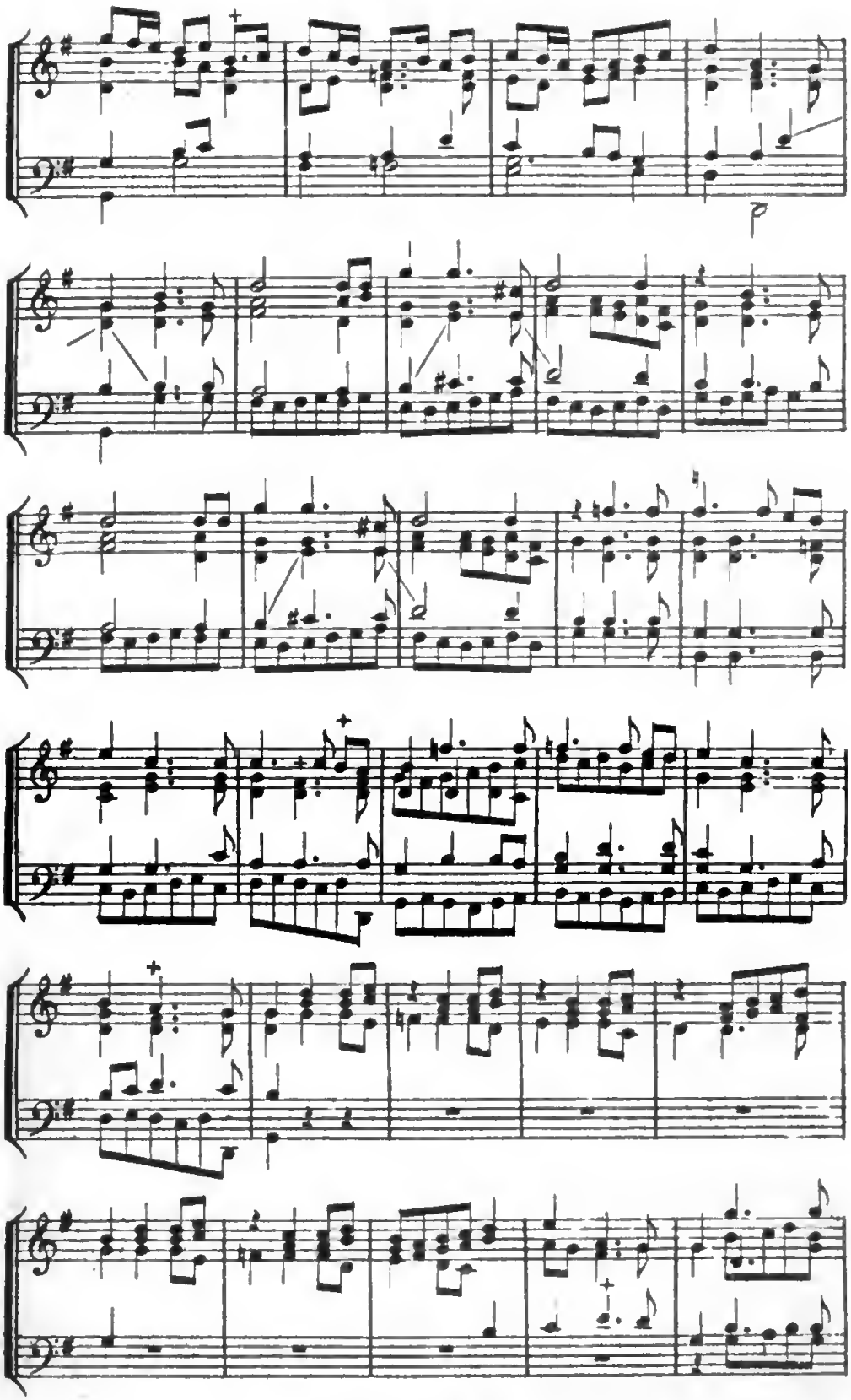
Gavotte p.37.

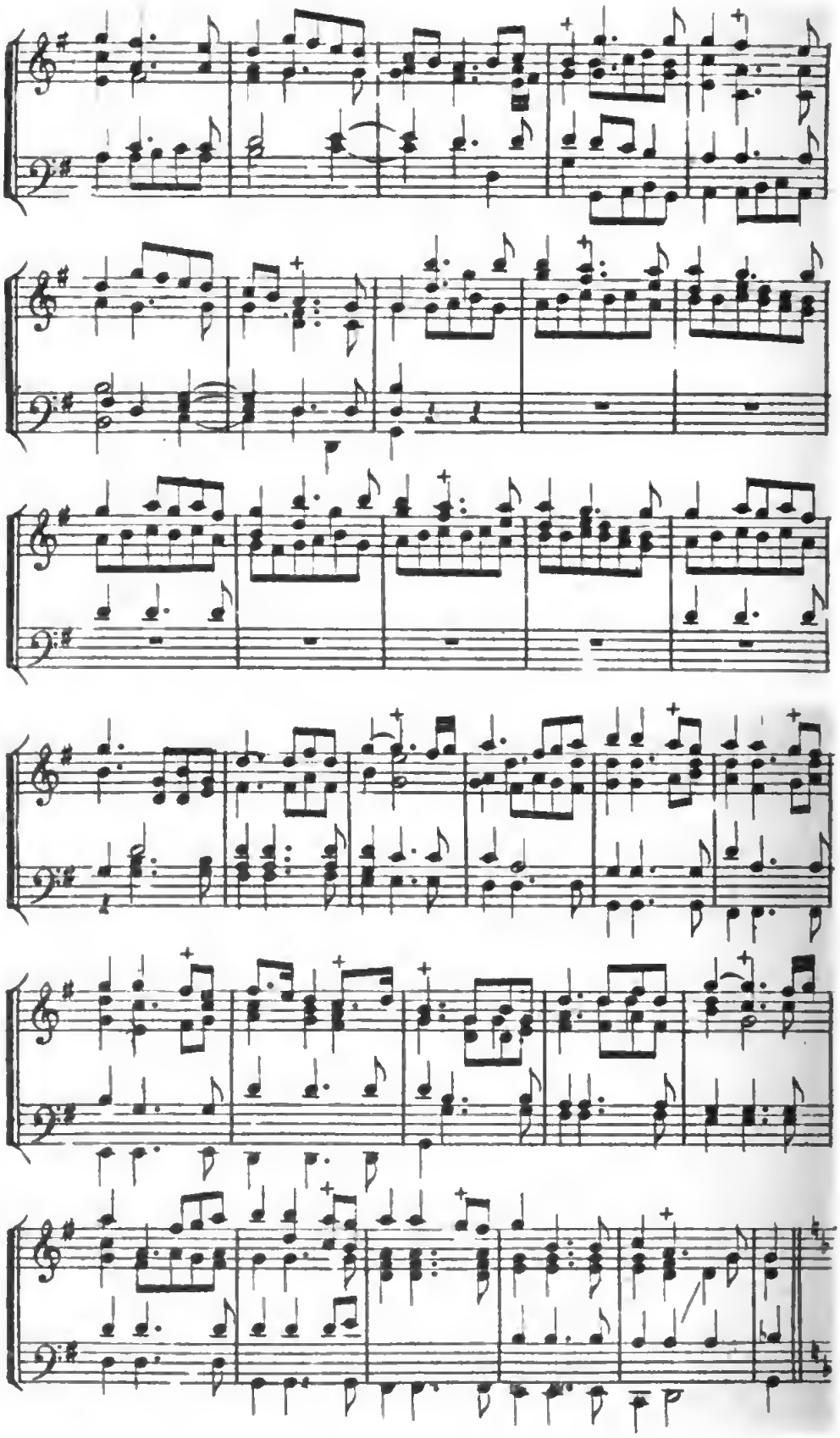


LXV.

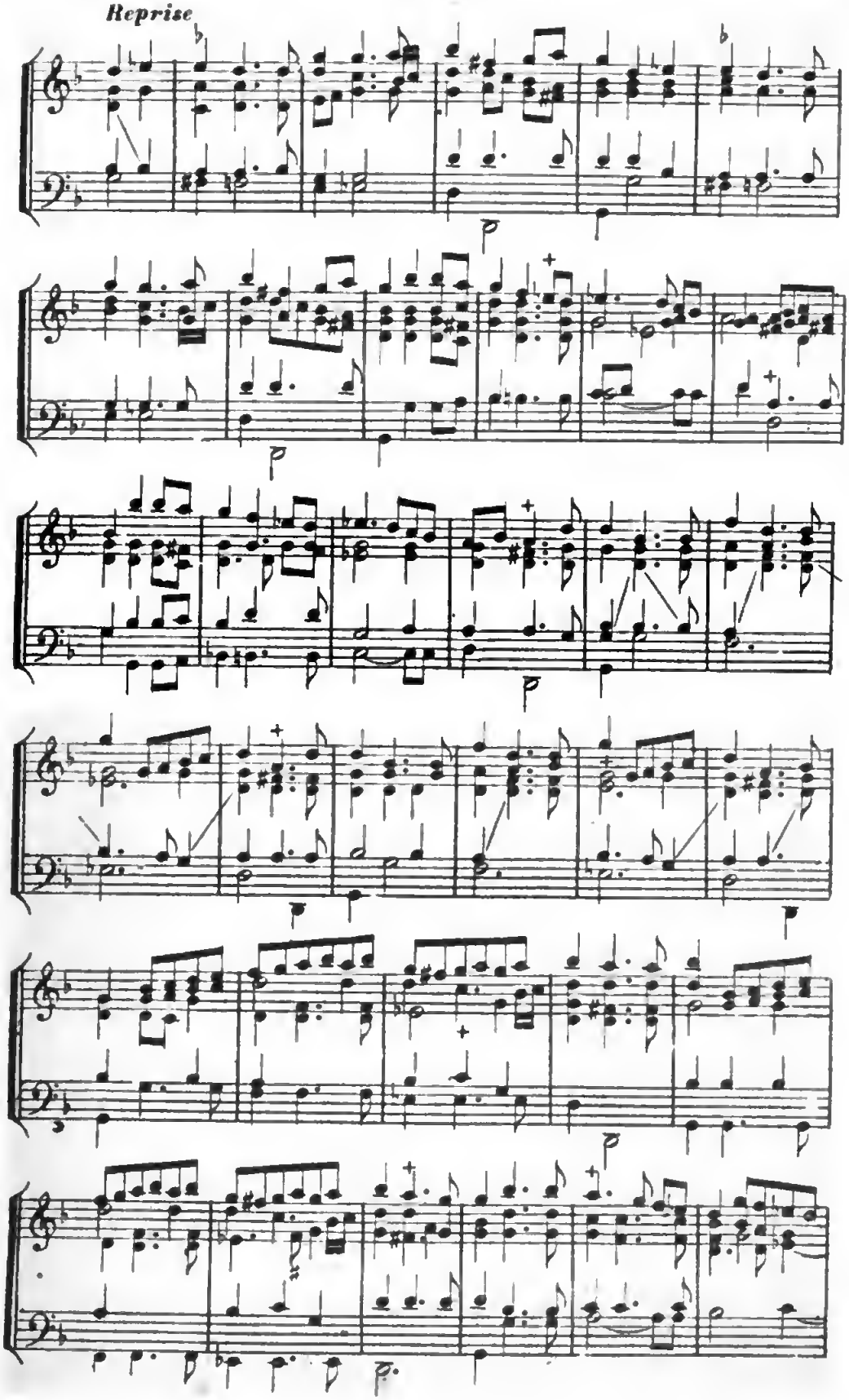
Chaconne aus Roland p. 217.

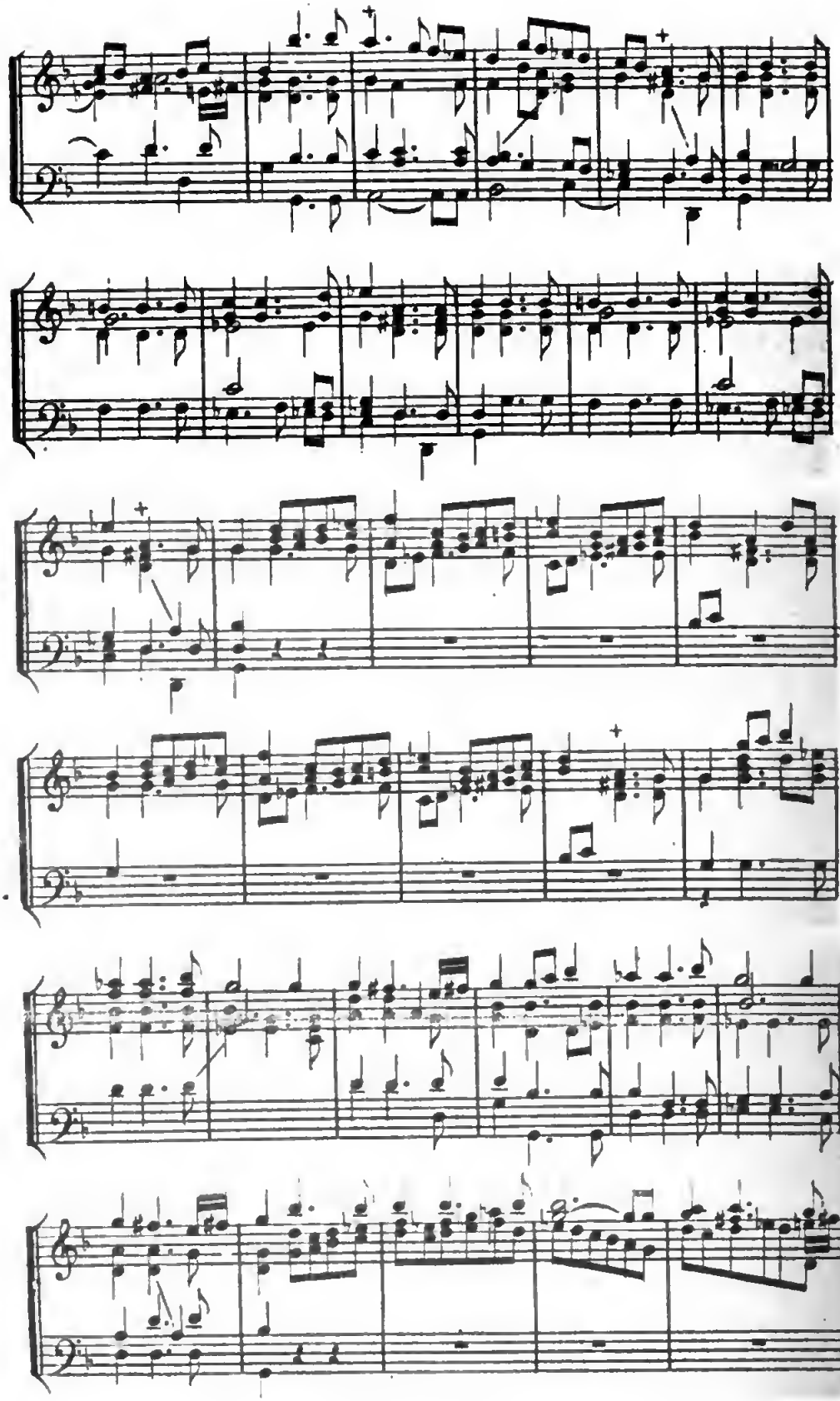


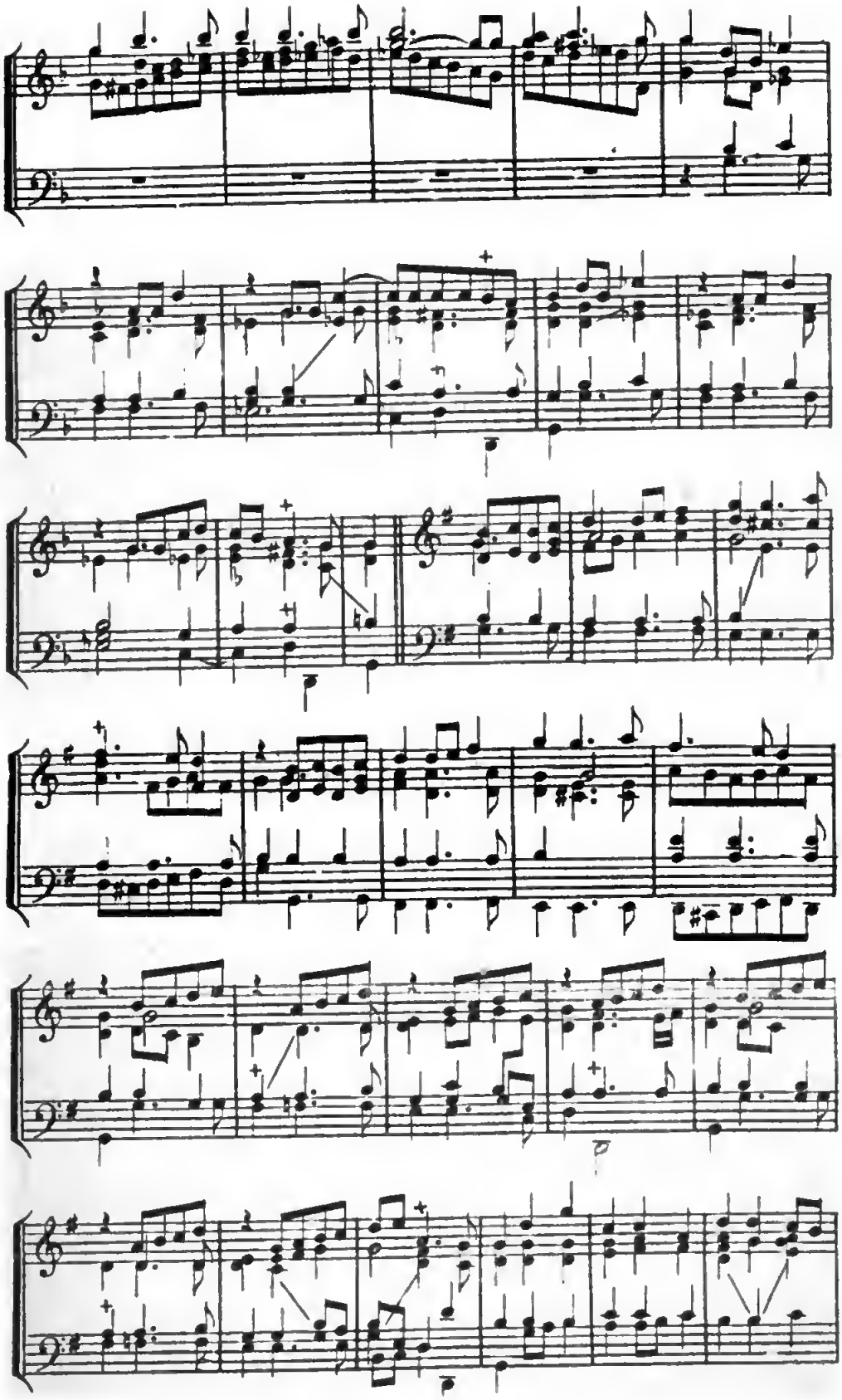


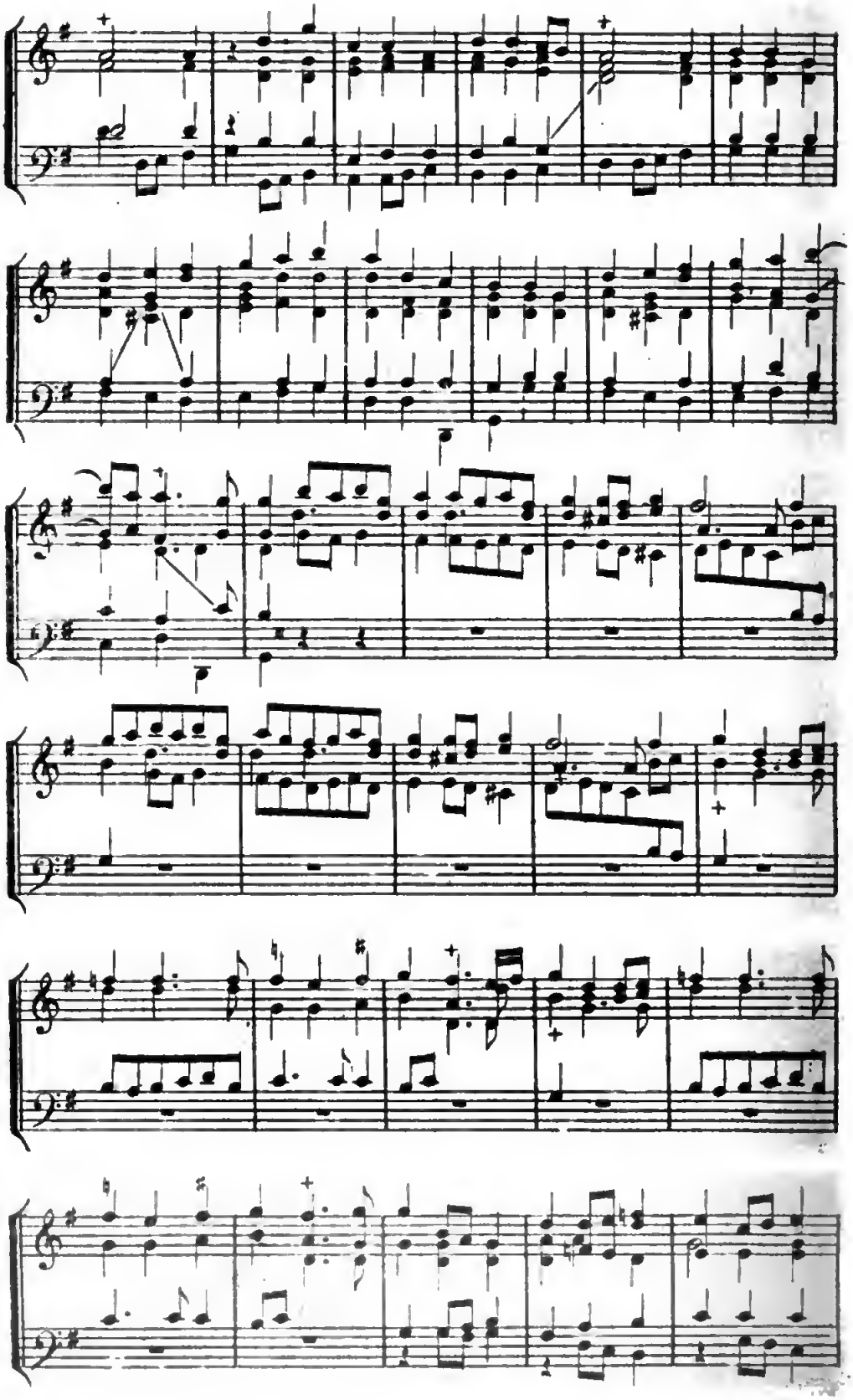


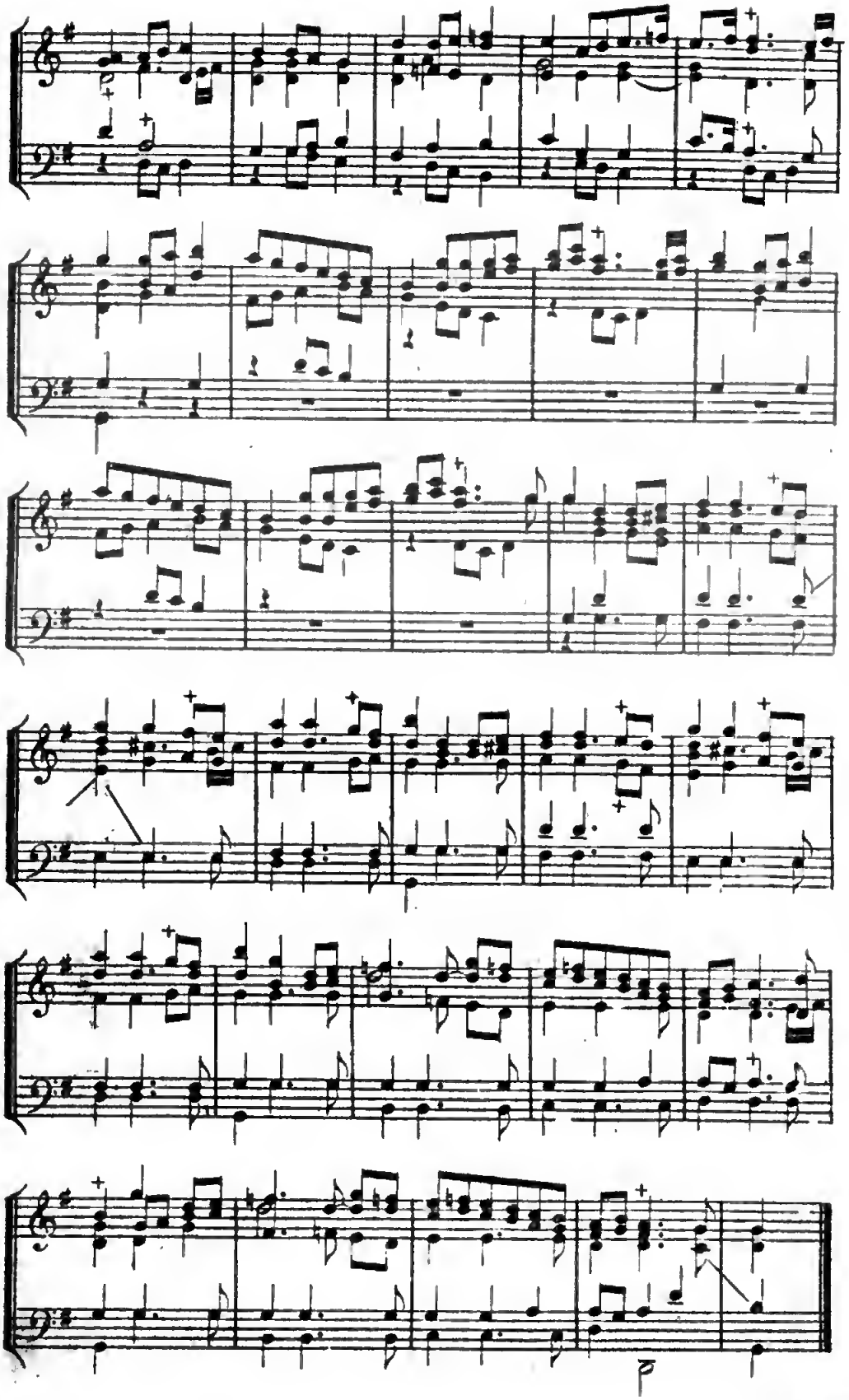
Reprise





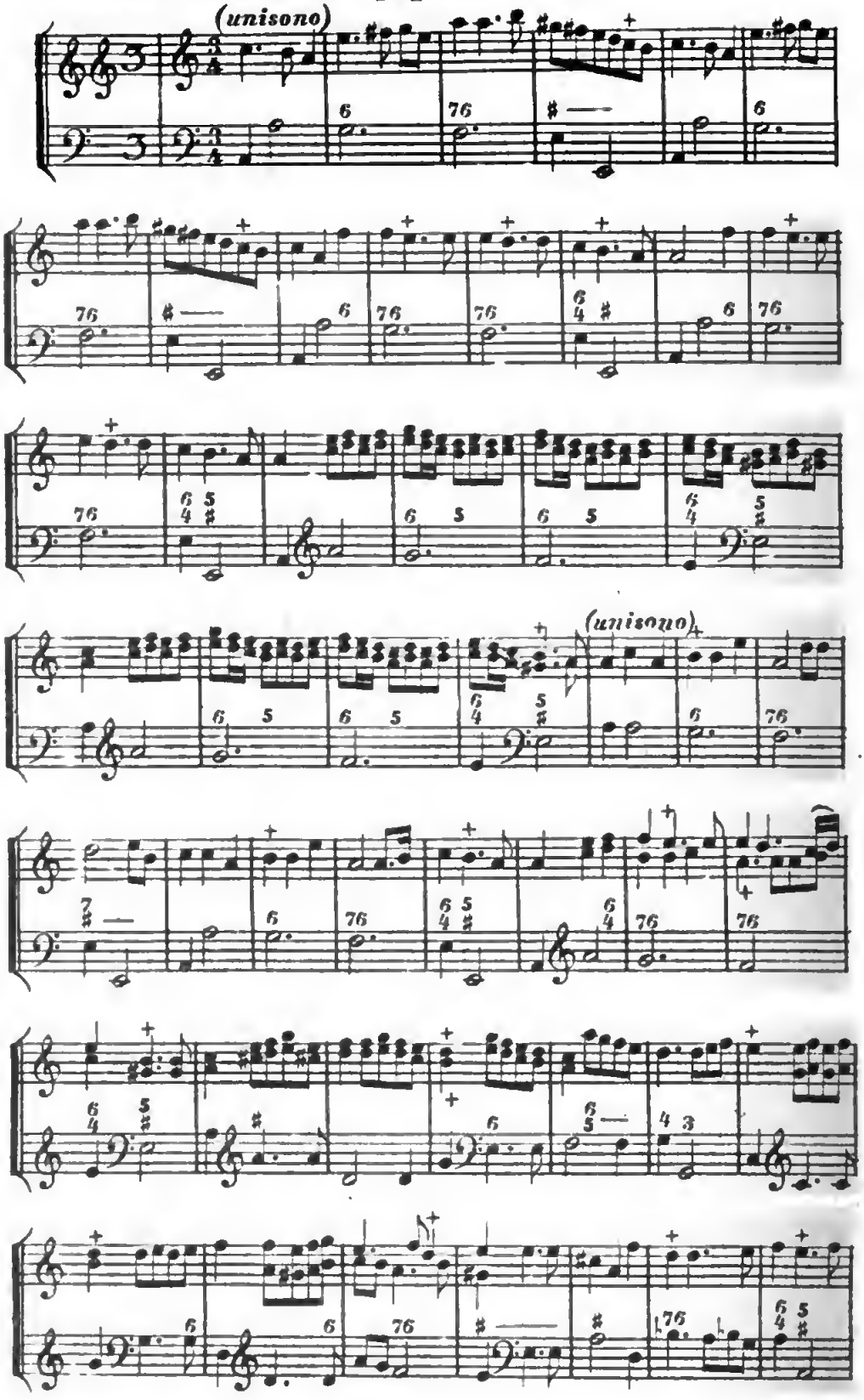


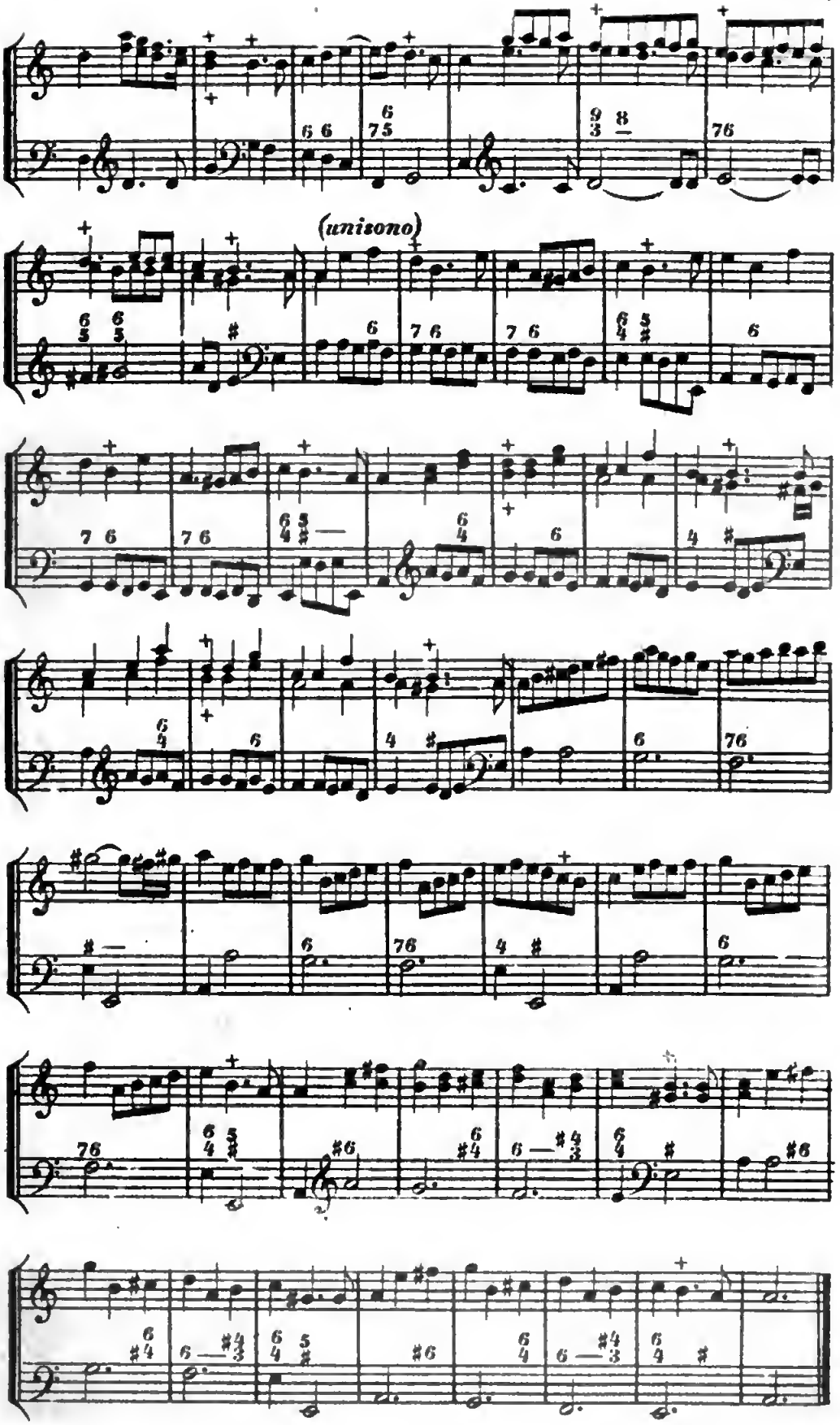




LXVI.

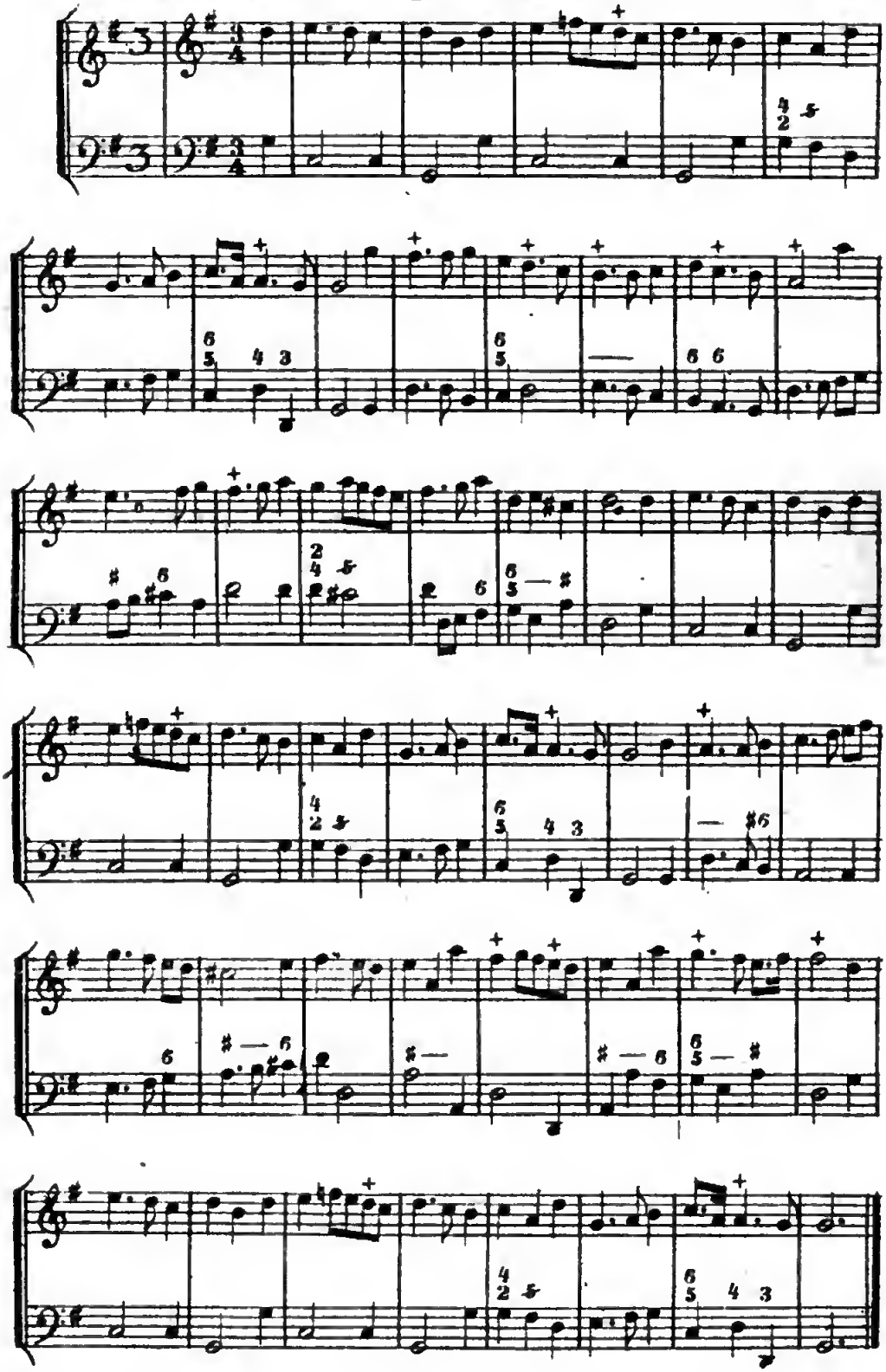
Passacaille aus Persée pag. 222.




(unisono)

LXVII.

Rondeau aus Persée p. 63. Premier Air.



DO NOT CIRCULATE